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Andhra Pradesh Government Archæological Series No. 19.

EASTERN CĀḶUKYAN TEMPLES
OF
ĀNDHRA DĒŚA

By

DR. M. RAMA RAO, *M.A., Ph.D.,*

Professor of History,

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Published by

THE GOVERNMENT OF ANDHRA PRADESH,

HYDERABAD.

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राज्य संग्रहालय पुस्तकालय, लखनऊ
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प्राप्ति तिथि 22.2.69
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FOREWORD

The Eastern Chālukyan kings were the only rulers who had a sway over the coastal Telugu country for a continous period of more than four centuries beginning from A. D. 624. This was a formative period in the History of India, when regionalism on linguistic grounds took its final shape. The dialects of the Prakrit nature developed into modern Indian languages. Similarly Buddhism and Jainism were slowly being uprooted and Saivism and Vishnuism being firmly established. Revised trends in architecture and sculpture have formed into separate schools with particular iconographical traditions. All these changes of that period crept into the society under the royal patronage of the concerned region. Thus the role of Eastern Chālukyas was more responsible for modelling such social and cultural changes that are still in vogue in the present time.

The practice of constructing elaborate temples in Andhra country owes its origin practically to the time of Chālukyas either Bādāmis in the west or their cousins in the east. The famous five *ārāmas* that are linked with the anecdote of the victory of Lord Siva over the Tripuras are the earliest temple structures that can be safely ascribed to the Eastern Chalukyan rulers in the coastal tract of the Telugu country. The eminent scholar Dr. M. Rama Rao in the present monograph has given a vivid picture of structures and described their important features such as architectural, sculptural, literary or epigraphical in detail. The author has selected the few representative monuments of the Eastern Chālukyan rulers, that still survive. Bikkavolu, Drakshārāma, Bhīmēśvaram, Pālakollu, Bhīmavaram, Chēbrolu and Amrāvati are the extant remnants of the very many temples that were built by the Eastern Chālukyan kings, Gunagavijayāditya (A. D. 848-891) and Chālukya Bhīma I (A. D. 892-922) who were particularly said in many of their copper plate grants to have constructed a number of temples to the God Siva. The temples of Gōlingēśvara and other Gods at Bikkavolu, Bhīmēśvara at Drākshārāma, Rāmalingēśvara at Pālakollu and Bhīmēśvara at Chālukya Bhīmēśvaram seem to be the original constructions of Chālukyan kings as evidenced not only by the epigraphical records but also by the architectural patterns, whereas the Amarēśvara temple at Amarāvati seems to have undergone some changes in its structure due to some unknown reasons as many new accretion and additions are noticed in the present structure.

The epigraphical evidences in these temples show that a number of local chiefs like the Velananṭi chiefs, the Kota chiefs have renovated the temples either in parts or wholly and endowed them with grants of various types. Inspite of all such changes from time to time the original architectural features survived all these ages. It is said in one of the Eastern Chālukyan inscriptions that Ayyana Mahādevi, the queen of Kubja Vishnuvardhana constructed a Jaina Basadi near Bezwada, but it is very difficult to find out its provenance as at present its vestiges are completely eliminated by the efflux of time. Similarly the 108 Siva temples of Narēndramṛigāraja, for which there is an epigraphical evidence, are also not properly identified. If these monuments are brought to light there will be ample material to generalise certain architectural and iconographical principales and norms that were adopted by the artists of that period. However the few temples that survived the ravages

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of time are described in this monograph and I am quite sanguine that this will pave the way for further research.

The author has taken a good deal of pains in giving the full account of inscriptions in addition to the structural and iconographical descriptions. While describing Drākshārāma Bhīmēś-vara temple a very interesting mythological note has been given from literary sources. The treatment of the subject is indeed very commendable and I hope this will be of immense value to a student of early art and architecture of Andhra country. I am much beholden to Dr. M Rama Rao for contributing this valuable work to the department.

I also express my gratefulness to Sri M. R. Appa Rao, Honourable Minister for Cultural Affairs, Andhra Pradesh and Sri N. Bhagavandas, I. A. S., Secretary for Education, Government of Andhra Pradesh for kindly permitting me to include this monograph in the departmental publications of this year. My thanks are due to Messrs. P. V. P. Sastry, R. Narayana and P. S. Johnstone for assisting me in bringing out this publication. My special thanks are due to the Proprietor, Intekhab Press and his able staff for printing this monograph neatly with great care and attention.

MD. ABDUL WAHEED KHAN,
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EASTERN CĀLUKYAN TEMPLES

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PREFACE

As a native of Ṛajahmundry, I had many opportunities of seeing the famous temples of the East and West Godavary districts of Āndhra Pradēsh. While working as a Lecturer in the Hindu College, Guntur, I toured the Guntur district extensively in search of antiquities and saw the temples of that district on several occasions. When I started my study of the Art and Architecture of Āndhradēśa in 1956, these temples naturally attracted my attention. I visited these temples and surveyed them in detail during 1956–58.

Āndhradēśa has been a famous strong hold of Śaivism and its *Pañcārāmas*, where the Śaivas had their *Siṁhapariṣads*, viz Dakṣārāma or modern Drākshārāma, Kumārārāma or modern Chāḷukyabhīmavaram, Kṣīrārāma or modern Pālakollu, Sōmārāma or modern Sōmavaram and Amarārāma or modern Amarāvati, are very well known. The Śiva shrine in these places and the one at Chēbrōlu were raised by the famous Eastern Cāḷukyan king, Cāḷukya Bhīma. There are six temples at Bikkavōlu which seem to have been constructed in the time of his predecessor, Guṇaga Vijayāditya.

I have given objective descriptions of twelve Eastern Cāḷukyan temples in this monograph. Discussion of their architectural features etc. will be included in my forthcoming monograph on the Art and Architecture of Āndhradēśa.

I am grateful to Sri S. Govindarajulu, Vice-Chancellor, S. V. University, for kindly permitting me to offer this monograph to the Archaeological Department, Government of Āndhra Pradēsh.

I thank Sri Mohammad Abdul Waheed Khan, Director of Archaeology, Āndhra Pradēsh, for kindly including this monograph among the departmental publications.

Sri Venkateswara University
Tirupati — 15-9-1963

M. RAMA RAO

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EASTERN CĀḶKYAN TEMPLES

I. Introduction

The Eastern Cāḷukyas or Cāḷukyas of Vēṅgī, played a prominent part in the history of Āndhradēśa. Pulakēśin II, the famous monarch of the Cāḷukyan house of Bādāmī, invaded the east coast and conquered the Telugu districts of Ganjam, Viśākhapatnam, East and West Godavary, Krishna and Guntur early in his reign. He inflicted crushing defeats on the local rulers and annexed their territories. Pallava Mahēndravarman was also defeated and driven out of the Guntur district which was then under his rule. Pulakēśin was accompanied in this campaign by his younger brother and *yuvarāja*, Kubja-viṣṇuvardhana who stayed back in the conquered region after the campaign was concluded. He consolidated these conquests and constituted them into a kingdom. He became the independent ruler of this kingdom, with the consent of his brother, in 624–25 A. D. He and his successors ruled over it till 1076 A. D. Kulōttunga, son of Rājarāja (1021–63) the last but one king, went to the Tamil country, seized the Cōḷa throne and became the ruler of this region. After the the death of Vijayāditya VII, his paternal uncle, Kulōttunga resumed charge of the Vēṅgī kingdom and governed it through his sons who acted as its viceroys. The successors of Kulōttunga continued to rule over the coastal area assuming Cāḷukyan titles through local viceroys. The Kākatīyas of Warangal conquered this region in the first decade of the thirteenth century and annexed it to their dominions.

The greater part of the period of Vēṅgī Cāḷukyan rule witnessed internescine fights, usurpations and foreign invasions and occupations. There was prolonged rivalry between these Cāḷukyas and the Rāṣṭrakūṭas resulting in confusion and chaos. The rulers of the main line were driven out of their kingdom and there was an interregnum of 27 years. They were restored with Cōḷa help but this brought in a fresh complication. Vēṅgī became, thereafter, the bone of contention between the Cōḷas of the south and the Cāḷukyas of Kalyāṇi in the west. Numerous miscellaneous ruling families came to power during this period owing nominal allegiance to the victorious contestant but actually enjoying independence. Ultimately, the Kākatīyas restored peace and order in this region.

There were a few great rulers in the Eastern Cāḷukyan family who, in spite of serious preoccupations and persisting dangers, could devote time to peaceful pursuits. These rulers like Narēndramṛgarāja Vijayāditya (806–846), Guṇaga Vijayāditya (848–891), Cāḷukya Bhīma I (892–922) and Dānārṇava (971–73) were great builders and many of the monuments erected by them are still intact. Narēndramṛgarāja Vijayāditya fought with the Western Gāngas, Rāṣṭrakūṭas and other enemies 108 battles and raised as many temples of śiva on the battle fields in order to expiate for the sin of committing human slaughter. Guṇaga Vijayāditya was also a great builder. One of the three temples of a group found in the village of Bikkavōlu, in the East Godavary district, was erected by him and its god was named Bijayēśwara. On stylistic grounds these three temples and

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three others, which are outside the village, ought to be assigned to the time of this monarch. Another king, Cāḷukya Bhīma I, was also a great fighter and devotee of Śiva. He too raised temples dedicated to Śiva. The Bhīmēśvara temples of Drākṣārāma, Chāḷukyabhīmavaram and Chēbrōlu were constructed by him and their god named after himself. There is a small shrine dedicated to Viṣṇu under the name Māṇḍavyanārāyaṇa, on the bank of a canal in the village of Chāḷukyabhīmavaram. This shrine is described in inscriptions as that of Rājanārāyaṇa. The Vēṅgī Cāḷukyan king, Dānārṇava, had the title, Rājanārāyaṇa. It is likely therefore that he raised this Viṣṇu shrine. There are many well known temples in coastal Āndhradēśa. A systematic survey of this region is likely to bring to light many of the temples built by Narēndramṛgarāja Vijayāditya.

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II. THE TEMPLES OF BIKKAVŌLU

Bikkavōlu is a flourishing village on the Rajahmundry–Kākināḍa road reachable both by bus and rail, in the East Godavary district. The modern name of the village is an obvious corruption of *Birudāṅkanavrōlu* or *Bikkanavrōlu*, derived from the title *Birudāṅka-Bhīma*, borne by the famous Eastern Cāḷukyan king, Guṇaga Vijayāditya III (848–891 A.D.). There are six fine temples in this village, three in a group in the centre of the village and three outside. There are two inscriptions here of the reign of Sarvalōkāśraya Viṣṇuvardhana. (MER 12 and 13 of 1929–30). One of them is in the modern Gōliṅgēśvara temple and mentions this temple as the shrine of *Bijayīśvara mahādēva* and mentions a Padmaśiva-paṇḍita. Bijaya was the name of Guṇaga Vijayāditya, as known from other sources and the linga now found in the Gōlingēśvara temple, must have been named after this monarch. The jambs of the doorway of one of the temples outside the village contain the figures of Gaṅgā and Yamunā. Vijayāditya is known to have kept near the gate of his palace, Gangā and Yamunā, (The Sātulūru Grant in Bhārati, I, pp. 104–105). It is thus evident that these two temples belong to the time of this Cāḷukyan monarch. The other four shrines, architecturally similar, may also be ascribed to this period.

There is a group of three temples in the middle of the village inside a compound bound by roads in the east and west and houses on the north and south. All of them face the east. The main entrance to the compound is surmounted by a gōpura of recent construction and there are two other entrances, one in the north and the other in the south. Of the three shrines inside the compound, the temple to the south is that of Rājarājēśvara, the central shrine is of Gōlingēśvara and the shrine to the north is of Candraśēkhara.

ARCHITECTURE

The Rājarājēśvara Temple :— This is a simple structure consisting of the *Garbhagṛha* surmounted by a *Vimāna* with an open portico of two side walls in the front.

The *adhiṣṭāna* consists of *upāna*, *Vājana*, *gaḷa* cut into compartments by short pilasters, *kapōta*, adorned with *nāsikas* or gables one over each pilaster of the *gaḷa* below and *āliṅgapaṭṭikā*.

The south wall of the temple contains, in order, a projection with an empty *kōṣṭa* between two pilasters, empty recess, projection containing a *kōṣṭa* with an image of Gaṇapati and with three pilasters on either side, empty recess and projection with empty *kōṣṭa* between two pilasters, three projections in all with two recesses between them. The pilasters have simple, plain bracket capitals. There is a *Bhūtamāla* or row of dwarfs above these capitals and above it is a wide *kapōta* or cornice adorned with *siṁhalalāṭa* gables. The back or west wall is similar but in its central *kōṣṭa* is to be found an image of kumāra fondling a *kukkuṭa*. The northern wall is also similar but its central *kōṣṭa* contains an image of Kubēra riding on a human being. Each part of the front or east

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wall contains on either side of the entrance or *dvāra* a projection with an empty niche between two pilasters. From this wall project two side walls each containing on the outerside a semi-*makara-tōraṇa* with a rider on the *makara's* neck. Above the *kapōta* on each side, the roof contains a row of *yāḷis* in the front and the series - *Kūṭa*, *śālā*, *Pañjara*, *pañjara* and *Kūṭa*, behind it.

Each *Kūṭa* is adorned with one *siṁhalalāṭa* gable and each *śālā* with three. The *vimāna* consists of two rows of pilasters at the base surmounted by *kūṭa*, *pañjara*, *śālā*, *pañjara* and *kūṭa*, in two rows one above the other, constituting two *talas*. Each *kūṭa* is adorned with one and each *śālā* with three *simhalalāṭa* gables. Above these is a row of rafter ends with a broad *paṭṭa* above. Above this *paṭṭa* is a row of twelve beam heads. Then there are two steps and a narrow *gaḷa*. Above the *gaḷa* is a *Nāgara śikhara* with a *siṁhalalāṭa* on each face. Above this is a double lotus from the centre of which emanates the *kalaśa*. The *vimāna* is a *dvitala vimāna* of the *Nāgara* Order.

The *Garbhagṛha* contains a polished cylindrical linga of black granite with carved on its front and Dēvī image to the north.

The Gōliṅgēśvara temple :—This is the biggest of this group of three temples and richest from the point of view of sculptural wealth. This temple has, on the axis the *Garbhagṛha*, *antarāḷa*, a narrow passage, *Mukhamaṇṭapa* and another *maṇṭapa* before it, recently constructed.

The temple stands on an *adhiṣṭāna* which contains *upāna*, *paṭṭa*, *gaḷa*, *vājana*, another *paṭṭa*, another *gaḷa* cut into compartments by short pilasters, two *paṭṭas* and *āliṅgapaṭṭika*.

The walls of the *Garbhagṛha* contain many *kōṣṭas* decorated with sculptures. There are, in all, five projections and four recesses on the south wall. The first projection contains, between two pilasters, a *kōṣṭa* with the figure of Śiva inside it. Next to it is an empty recess with an elephant at the bottom. The second projection contains a *kōṣṭa* between two pilasters with a seated deity inside it. Then there is an empty recess. The third projection contains a *kōṣṭa* between two pilasters, surmounted by a *makaratōraṇa* with Indra above and the *Airāvata* below inside it. Next is an empty recess. The fourth projection contains a *kōṣṭa* between two pilasters with the figure of Agni above mēṣa inside it. Next is an empty recess. The fifth projection contains a *kōṣṭa* between two pilasters with a standing Viṣṇu figure inside it. The back or west wall is similarly decorated with five projections with *kōṣṭas*, alternating with four empty recesses. The *kōṣṭa* in the first projection has the figure of Ēkapādamūrti, that in the second the figure of a standing female deity, the *kōṣṭa* in the third projection, which is surmounted by a *makaratōraṇa*, has inside it the figure of Kumāra feeding the peacock. The *kōṣṭa* in the fourth projection has the figure of a standing female deity while that in the fifth projection contains the figure of Brahma. The *kōṣṭas* in the five projections in the north wall have the figures of *Bhikṣāṭanamūrti*, a Bovine deity, *Mahiṣāsuramardani*, *Cāmuṇḍa* and a standing female deity. The left part of the front wall contains a projection between two pilasters containing the figure of Ardhanārīmūrti and an empty recess. The right part of the wall has, similary, a projection containining the figure of Sūrya and an empty recess. The pilasters on all the walls have simple bracket capitals. Above them is the *Bhūtamāla* and above it a wide *kapōta* adorned with *siṁhalalāṭa* gables. On the edges of the roof are rows of *yālis*.

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Beyond this row is the series-*kūṭa*, *pañjara*, *śālā*, *pañjara* and *kūṭa*, each *kūṭa* being adorned with one and each *śālā* with three *siṁhalalāṭa* gables.

The *vimāna* contains at the base a row of eight pilasters and a row of rafter ends above them. Above this is a broad *paṭṭa* and above it a row of twelve beam heads. Then there are two steps and a narrow *gaḷa*. Above the *gaḷa* is a *Nāgaraśikhara* with a *siṁhalalāṭa* gable on each face. Above this is a double lotus from the middle of which rises the *kalaśa*.

This temple contains on the axis, the *Garbhagṛha*, *antarāḷa*, *mukhamanṭapa* and another *manṭapa* recently added with a flight of stairs leading to its terrace. The two side walls of the *mukhamanṭapa* contain five pilasters, a perforated screen and six pilasters each. There are three pillars each in the *mukhamanṭapa*. There are three small shrines in it containing the images of Gaṇapati, Pārvatī, Kumāra and Āliṅganamūrti. Near the southern entrance of this *manṭapa* is a small shrine containing a fine image of Kumāra. The *antarāḷa* is narrow and plain. The *Garbhagṛha* contains on a *vēdī* a polished black granite linga with the ஞ mark.

The Candraśēkhara temple:—This small shrine is the north of the Gōlingēśvara temple.

The *adhiṣṭāna* of this temple contains *upāna*, broad *vājana*, *paṭṭa*, *gaḷa* cut into compartments by short pilasters, another *paṭṭa* and *āliṅgapaṭṭikā*.

Each wall contains five projections, each with a *kōṣṭa* between two pilasters alternating with four empty recesses. The central *kōṣṭa* on each wall is surmounted by a fine *makaratōraṇa*. The two parts of the front wall contain each a projection with an empty *kōṣṭa* between two pilasters and an empty recess. The pilasters are crowned by simple bracket capitals. Above them is the *Bhūtamāla* or row of dwarfs. Above is the *kapōta* adorned with *siṁhalalāṭa* gables. Above this is a row of *yālis* and beyond it the series *kūṭa* with *siṁhalalāṭa* gable containing a deity head, *pañjara*, *śālā* with a *siṁhalalāṭa* gable, *pañjara* and *kūṭa* with *siṁhalalāṭa* gable having a deity head inside.

The base of the *Vimāna* contains a row of tall pilasters. Above it is the first *tala* with the series–*kūṭa* with *siṁhalalāṭa* gable having inside it a *mithuna* in the sex act, *pañjara* with a woman standing below, *śālā* containing a *mithuna*, *pañjara* with a woman standing below and *kūṭa* with a *mithuna* in the sex act. The second *tala* contains the series–pilaster, *pañjara*, *śālā* with a wide *siṁhalalāṭa* gable in its centre containing a miniature *śālā* having a *mithuna* in the sex act, *pañjara* and pilaster. The *śālā* is adorned with a row of geese. The four sided *Nāgara śikhara* above is decorated on each face with a wide *siṁhalalāṭa* gable containing a miniature *śālā*.

Temple on the Vūlapalli Road:— This temple which is in a dilapidated condition is to the south-west of the village on the road side. It faces the east.

The *adhiṣṭāna* of the temple is partly buried in the ground and of its component parts only the *vājana*, *gaḷa* and *kapōta* adorned with *siṁhalalāṭa* gables are visible.

Each of the north, west and south walls of the temples contains three projections alternating with two empty recesses. The central projection on each wall is wide and contains a *kōṣṭa*

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three surmounted by *makaratōraṇa* between pilasters on either side. The central *kōṣṭa* on the south wall contains a fine sculpture of *Naṭarāja*, and the *kōṣṭa* on the north wall which is similar, contains the sculpture of Mahiṣāsuramardani. The east wall has a simple plain doorway in the centre and the series-projection with empty *kōṣṭa* between two pilasters and an empty recess on either side of it. Above the pilasters are simple bracket capitals and above them the *Bhūtamāla*. Above the *Bhūtamāla* is the *kapōta* adorned with *siṁhalalāṭa* gables.

The edges of the roof contain a row of *yālis*. Beyond is the series - *kūṭa*, *śālā* and *kūṭa* each *kūṭa* having one and each *śālā* having three *siṁhalalāṭa* gables containing deity figures.

The *Vimāna* contains, at the base, a row of tall pilasters and above them two *talas* having *kūṭa*, *śālā* and *kūṭa*. The *śikhara* and the *kalaśa* have fallen.

There is only the *garbhagṛha* without an *antarāla* or open portico before it. It contains a polished black granite linga similar to the lingas in the temples inside the village.

Temple to the south of the High School :—This temple is in the fields and partly buried in a mound. The *adhiṣṭāna* and part of the walls are not therefore visible. It faces the west.

The front wall has a simple unadorned *dvāra* or entrance with Gajalakṣmi on the lintel. On either side of it the wall is decorated with a projection between two pilasters, empty recess and another projection between two pilasters. Each of the other walls contains, in order, a projection between two pilasters, an empty recess, another projection between two pilasters. an empty recess, a wide projection with three pilasters on either side, an empty recess, another projection between two pilasters, an empty recess and a projection between two pilasters. All the pilasters have simple bracket capitals. Above them is the *Bhūtamāla* and above it a row of rafter ends. This row is surmounted by a simple, unadorned *kapōta* or cornice.

On the edges of the roof is a row of *yālis* and the series - *kūṭa*, *pañjara* with *siṁhalalāṭa* gable above, *śālā* with three *siṁhalalāṭa* gables above, *pañjara* with a similar gable above and *kūṭa*.

The *Vimāna* contains two *haras* or rows of the series - *kūṭa*, *pañjara*, *śālā*, *pañjara*, and *kūṭa*. There is one step above the second row and above it a narrow *gaḷa* cut into compartments by short pilasters. The *śikhara* above is wide and four faced and belongs to the *Nāgara* order. Each of its four faces contains a wide *siṁhalalāṭa* gable having a *śālā* inside.

Temple to the west of the High School :—This temple is also situated in fields under cultivation and its *adhiṣṭāna* is buried in a mound. It faces the west.

This shrine contains only the *garbhagṛha* and not even an open portico before it. Its front wall contains, in the middle, a simple *dvāra* or entrance with the figures of Gaṅgā and Yamunā at the base of the jambs. The cross beam is plain and does not have a lintel. Each of the other three walls contains, in order, a projection between two pilasters, an empty recess, a wide projection between three pilasters on either side having a *kōṣṭa* surmounted by a *makaratōraṇa*, an empty recess and a projection between two pilasters. The *kōṣṭa*

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in the north wall contains the figure of Brahma, that on the back wall the figure of Sūrya and the *kōṣṭa* in the south wall the figure of Viṣṇu. The pilasters have simple bracket capitals. There is the *Bhūtamālā* above them and the *kapōta* above it is adorned with *siṁhalalāṭa* gables

The roof above contains, on its edges a row of *yālis* and beyond it the series-*kūṭa* with a *simhalalāṭa* gable on either side, *śālā* with three such gables, each having a deity figure inside.

The base of the *vimāna* contains two *talas* or storeys each containing the series *kūṭa*, *śālā*, *kūṭa* like the one on the roof. Then there is a narrow *gaḷa*. The *śikhara*, mostly fallen, is of the *Nāgara* order with each of the four faces decorated with a *siṁhalalāṭa* gable containing deity figure inside. There are also a number of *mithuna* figures on this *vimāna*.

SCULPTURES

(*a*) *Rājarājēśvara Temple*

1. *Ganapati* :—In the Central niche on the south wall. Seated on a *padmapīṭha* with the left leg folded and resting on the seat and the right bent at the knee and upraised, this god holds *danta* in the upper right hand and another object in the upper left. The lower right hand rests on the right knee while the lower left holds *mōdakas* on which the tip of the trunk rests. There is a mouse below.

2. *Kumāra* :—In the central niche on the west wall. Seated with his left leg folded and resting on the seat and the right hanging and resting on a peacock standing below, this diety holds *śakti* in the right hand and fondles a *kukkuṭa* standing on his left thigh with his left hand. Below is another section containing an elephant being worshipped by two bearded sages. Below this is a seated dwarf.

3. *Kubēra* :—In the central niche on the north wall. This *dikpālaka* is shown as riding a man.

4. *Dēvī* :—In the *garbhagṛha* to the north of the linga. Standing in *samabhaṅga*, this diety holds *paraśu* in the upper right hand, *pāśa* in the upper left and keeps the two lower hands in *abhaya* and *varada*.

(*b*) *Gōliṅgēśwara temple*

5. *Ardhanārīmūrti* :—In a niche on the northern front on the east wall. Standing with the right left slightly bent, this diety holds *triśūla* in the upper right hand, flower in the upper left, *kapāla* in the lower right and keeps the lower left at *kaṭi*. There is a single breast on the left side. There is nandi to bottom right and lion to bottom left.

6. *Śiva* :—In the niche in the first projection on the north wall. Standing in *Samabhaṅga*, this two handed deity holds *mayūrapiñcha* in the right hand and keeps the left at *kaṭi*. There is a bull below.

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7. Male deity:—In the second niche on the same wall. This deity, seated with the right leg folded at the knee and upraised and the left bent at the knee and resting on the seat, holds *akṣamāla* (?) in the right hand and *kalaśa* in the left resting it on the left thigh.

8. *Indra*:—In the third niche on the same wall. Standing in *samabhanga*, this god holds *vajra* in the right hand and keeps the left at *kaṭi*. There is an attendant on each side and the elephant, Airāvata, below.

9. *Agni*:—In the fourth niche on the same wall. This deity is to be distinguished on account of the *mēṣa* or goat below.

10. *Viṣṇu*:—In the fifth niche on the same wall. Standing in *samabhanga*, this deity holds *cakra* in the upper right hand, *śaṁkha* in the upper left, *Padma* in the lower right and *gada* in the lower left. There is an attendant with his hands in *añjali* to right bottom.

11. *Ēkapādamūrti*:—In the first niche on the west wall. This god is accompanied by an attendant on either side. He holds a bowl in the upper right hand, *khaṭvāṅga* in the upper left and two objects in the lower hands.

12. Female deity:—In the second niche on the same wall. Standing below three serpant hoods, this deity keeps her two hands in *añjali*. The lower part of her body is covered by a *pūrṇakalaśa* with lotus creeper coming out of it.

13. *Kumāra*:—In the third niche on the same wall. Standing in *samabhaṅga*, this god holds *nāga* (?) in the left hand and feeds the peacock with a fruit with his right hand. There is a female attendant to bottom right.

14. *Nāginī*:—In the fourth niche on the same wall. The lower part of her body is that of a serpant. There are three serpant hoods above her head.

15. *Brahma*:—In the fifth niche on the same wall. This three headed god stands in *samabhaṅga* and holds *akṣamāla* in the right hand and *kamaṇḍalu* in the left. There is an attendant on either side.

16. *Bhikṣāṭanamūrti*:—In the first niche on the north wall. This deity standing in *samabhaṅga* holds *ḍamaru* in the upper right hand, *mayūrapiñcha* in the upper left and picks up an object with the lower right hand held by a woman standing to right bottom. There is the bull below.

17. *Bovine deity*:—In the second niche on the same wall. This seated deity has the face of a buffalo. There is a dwarf below.

18. *Mahiṣāsuramardani*:—In the third niche on the same wall. Standing with the right leg stiff and resting on the ground and the left bent at the knee and resting on the buttock

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of the buffalo, this six handed deity holds sword above the head in one and *bāṇa* in another upper right hand and *khēṭa* and *dhanus* in two upper left hands. The lower right hand thrusts *śūla* into the body of the animal below and the lower left, bent at the elbow and upraised is kept in *abhaya*.

19. *Cāmuṇḍa* :—In the fourth niche on the same wall. This fierce looking deity is seated with her left leg folded and resting on the seat and the right bent at the knee and upraised. She has six hands. Below her is a corpse being eaten by a dog and a jackal.

20. Female deity :—In the fifth niche on the same wall. This standing deity holds a round object in the right hand a broom in the left. There is an attendant to right bottom.

21. *Sūrya* :—In a niche on the south half of the front wall. Standing on a chariot in *samabhaṅga*, this god holds a lotus in each hand. He wears *yajñōpavīta*, *graivēyakas* and girdle. There is an attendant on each side and matali driving the chariot below.

C. Temple on the Vūlapalli Road.

22. *Naṭarāja* :—In the central niche on the south wall. Dancing in the *catura* pose, this god holds a round object in the upper right hand, *ḍamaru* in the upper left, *triśūla* in the lower right and keeps the lower left in *karihasta*. He is adorned with *kirīṭa*, *cakrakuṇḍalas*, *graivēyaka*, *yajnōpavīta*, *udarabandha* and girdle.

23. *Sūrya* :—In the central niche on the west wall. This deity stands in *samabhaṅga* holding a lotus in each hand.

24. *Mahiṣāsuramardani* :—In the central niche on the north wall.

D. Temple to the west of the High School

25. *Brahma* :—In the central niche on the north wall of the temple. Standing in *samabhaṅga*, this three headed god keeps his two lower hands hanging. There is an attendant on either side at bottom and three dwarfs below.

26. *Sūrya* :—In the central niche on the east wall of the same temple. Standing on a chariot in *samabhaṅga*, this god holds a lotus in each hand. Matali drives the chariot drawn by three horses.

27. *Viṣṇu* :—In the central niche on the south wall of the same temple. Standing in *samabhaṅga*, this god holds *śaṁkha*, *cakra*, *gada* and *padma* in his hands. There is an attendant to bottom right.

LOOSE ICONS

28. *Śiva* :—This icon is to the left of the entrance of the Gōliṅgēśvara temple. Seated in *vīrāsana*, this god holds *akṣamāla* in the upper right hand, *triśūla* in the upper left,

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keeps the lower right in *śukatuṇḍa* pose. He wears *kirīṭamakuṭa*, *makarakuṇḍalas*, *graivēyakas*, stout *yajñōpavīta*, *udarabandha* and girdle. There is Nandi below.

29. *Kaumārī* :—Seated in *vīrāsana* with the peacock below, this diety holds *vajara* in the upper right hand, *pāśa* in the upper left, and keeps the lower right in *abhaya* and the lower left on the left thigh. She wears *kirīṭa*, *makarakuṇḍalas*, *yajñōpavīta*, *udarabandha* and girdle.

30. *Cāmuṇḍa* :—Seated in *vīrāsana*, this ferocious deity has her hair in the shape of matted plaits spread as a *prabhā*. Two tusks protrude from the open mouth. She holds *khaṭvāṅga* in the upper right hand, snake in the upper left and keeps the lower hands on the thighs. She wears heavy *nakra* and *cakrakuṇḍalas*, *graivēyaka*, *yajñōpavīta* of skulls and girdle. There is a corpse below being eaten by a dog.

31. *Kumāra* :—In a small shrine by the side of the *dhvajastambha* opposite the southern entrance of the Gōlingēśvara temple. Standing in *dvibhaṅga*, before a peacock, this god holds *triśūla* in the upper right hand and *pāśa* in the upper left and keeps the lower right in *abhaya* and the lower left on the throat of the peacock.

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III. THE BHĪMĒŚVARA TEMPLE, DRĀKSHĀRĀMA

Drākshārāma is a municipal township situated in the Rāmachandrapuram taluk of the East Godavary district in Āndhra Pradēsh. It is reachable by bus from Rajahmundry, forty miles distant and from Kākināḍa, about twenty miles distant.

The Bhīmēśwara temple of Drākshārāma is one of the most celebrated temples of Āndhra-dēśa. God Bhīmēśwara, the presiding deity of this temple and Mallikārjuna of Śrīśailam and Kāḷēśwara of Kāḷēśvaram, together gave Āndhradēśa its other name, Triliṅgadēśa. Bhīmēśvara is celebrated in both tradition and literature.

LITERATURE

Interesting information about this temple is availble from the Bhīmēśvarapurāṇamu of the famous Telugu poet, Śrīnātha. His information is of particular importance because he lived for some time at the court of the Reḍḍi kings of Rājahmundry and became familiar with Drākshārāma and its neighbourhood. His is therefore an eye witness's account. His numerous pilgrimages to this place inspired him to write a *kāvya* describing the glory and sanctity of this place and dedicate it to Benḍapūḍi Aṁnaya, minister of the Reḍḍi kings. The following information is available from this literary work. [1]

Drākshārāma was a flourishing town with many buildings, gardens and tanks. It was very famous as Dakṣiṇa-Kāśi or Banaras of the south. The temple of Bhīmēśwara was surrounded by a high wall and was protected by Pātāḷabhairava, Guha, Vināyaka and the Saptamātṛkas. The temple had four gōpuras in the four cardinal directions, the western gōpura was protected by Gōgulaṁma, the one in the north by Mandāṭaki, the eastern by Nūkālaṁma and the southern by Ghaṭṭāmbikā. Māṇikyadevi, one of the celebrated *śaktis*, was situated before Bhīmēśvara and was his chief consort. There was a *Kalyāṇamaṁṭapa* to the west of the Bhīmēśvara shrine. Round this *maṁṭapa* were numerous deities like Gaṇapati, Durgā, Vaṭukabhairava, Brahma, Viṣṇu, Kālabhairava, Nakulēśvara, Tānḍava-Gaṇapati, Kumārasvāmi, Virūpākṣa, Nāgēndra and Pārvati. There were also many lingas like those of Indrēśvara, Yajñēśvara, Siddhēśvara, Yōgīśvara, Yamēśvara, Kālēśvara, and Vīrabhadrēśvara. Benḍapūḍi Annāmātya built a *maṁṭapa* to the east gōpura near the steps leading to the Saptagōdāvari tank.

There is a famous Prākṛt kāvya, named the Līlāvaī or Līlāvatī written in the ninth century A. D. by a poet, named Kutūhala, in Mahārāṣṭri-Piākṛt. [2] This kāvya narrates a charming story of the *Divyamanuṣī* type, consisting of numerous episodes in the lives of many divine, semi-divine and human beings-viz-the Gandharva king Vipulāsya and his daughter, Kuvalayāvali, the Vidyādhara king, Haṁsa, and his daughters, Vasantaśrī and Śāradaśrī, the Sidha prince, Mādhavānila

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and the Ceylonese king, Silāmēgha and his daughter, Lilāvatī and the celebrated Sātavāhana emperor, Hāla. Briefly the story of the Kāvya is as follows :—

Once upon a time there was a Gandharva king, named Vipulāsya. After reigning for some time, he became fed up with kingly pleasures, retired to a forest and spent his time in penance. Iṅdra became apprehensive of the objective of this king and commissioned the celestial nymph, Raṁbhā, to go and distract Vipulāsya. Raṁbhā spread her snares round the Gandharva king and succeeded in enticing him. In the end, she begot a daughter by the king and the child was named Kuvaḷayāvalī. Having achieved her mission, Raṁbhā returned to heaven. Vipulāsya brought up his child with great care and she blossomed into a young woman of rapturous beauty. One day, while Kuvalayāvalī was gathering flowers in a garden, a Gandharva prince, named Citrāṅgada, saw her, came down from the *vimāna* in which he was flying and made amorous advances to her. Kuvalayāvalī too was struck by the beauty of the Gandharva and agreed to marry him provided the consent of the elders on either side was obtained. Citrāṅgada was not prepared to brook any delay and married her on the spot. Meanwhile Vipulāsya came in search of his daughter, who was not to be found in the hermitage and found her happily engaged. Having-come to know of the news of their marriage, he cursed Citrāṅgada to become a demon. On Kuvalayāvalī's intervention he said that the Gandharva prince would come back to his abode the moment he was smitten on the head in a fierce battle. Immediately, Citrāṅgada was changed into a demon, assumed the name of Bhīṣaṇānana and became the chief of the demons living in the neighbourhood of Sapta-Gōdāvarī-Bhīmaṁ. Despairing of this unexpected happening, Kuvalayāvalī tried to put an end to her life by hanging herself by the branch of a tree but her mother, Raṁbhā, rescued her, took her to the Gandharva chief, Nalakūbara and placed her under his benign care.

At the same time there was a Vidyādhara king, named Haṁsa. He had two beautiful daughters, named Vasantaśrī and Śaradaśrī, who were engaged to play on the *viṇa* before Śiva and Pārvatī everyday. One day, these sisters played the music so well that Gaṇapati burst into ecstatic dance. The girls were amused at this unusual spectacle and unable to contain herself Śāradaśrī burst out into laughter. Offended at this, Gaṇapati cursed her to be born as a low being. He however told her that she would come back to her original abode on seeing a grand meeting of Siddhas, Gandharvas, Vidyādharas and human beings. The unfortunate girl came down to the earth immediately and took her abode in a forest near Sapta-Gōdāvarī Bhīmāṁ guarded by a boar. One day, Silāmēgha, king of Ceylon, came to this place on a hunting expedition and pursued the boar. The animal led him to a tank and jumped into it and disappeared. As the king was looking on with wonder, a beautiful woman appeared before him. He fell in love with this woman, who was no other than Śaradaśrī, took her to Ceylon and married her. In course of time this couple begot a beautiful daughter who was named Lilāvatī.

As Vasaṅtaśrī continued bemoaning the separation from her sister, Gaṅapati consoled her saying that she would obtain the man of her choice for husband. Just in order to test the truth of this promise she wished the Nalakūbara should become her husband. Very soon, this Gaṅdharva prince approached Haṁsa and asked for the hand of his daughter. They were duly married and Śāsantaśrī went to her husband's house. She begot a daughter, who was named Mahānumatī.

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Kuvalayāvalī and Mahānumatī soon beaoame good friends. One day, the two friends went to the Malaya mountain in order to enjoy the swinging game. While they were immersed in this pleasure a Siddha prince, named Mādhavānala, saw Mahānumatī and fell in love with her. He presented her with a ring, named Nāgarī, and left her with great difficulty. Soon, the lovers began pining for each other. Unable to see the misery of Mahānumatī, Kuvalayāvalī left on a matrimonial mission for the abode of the Siddha prince. On reaching it, she found the place desolate. She learnt, on enquiry, that Mādhavānala was carried away by the Nāgas to Pātāḷa. On hearing this sad news, Mahānumatī left her father's house and went to Sapta-Gōdāvarī-Bhīma, accompanied by Kuvalayāvalī. She lived the life of a hermit wrapt in meditation and worshipping the goddess Bhavānī.

Meanwhile, Līlāvatī, the Ceylonese princess, grew into a great beauty. Her father thought of getting her married to a good man and brought the portraits of various ruling princes of the time. Līlāvatī chose the portrait of the celebrated Sātavāhana emperor, Hāla, as the best among them all and resolved to marry him. Undaunted by the vast difference in status between him and herself, the princess set out with a limited retinue to India in order to meet Hāla in person. As the boat in which she was sailing neared the mouths of the Gōdāvari, its course was changed by a storm and it sailed up the course of the river. The party camped on the bank of the river and came to know of the fame of the goddess Bhavānī, whose shrine was situated very near. As Līlāvatī and her party neared the temple of Bhavānī, they came by the hermitage of Mahānumatī. Both Līlāvatī and Mahānumatī discovered that they were cousins. Līlāvatī then decided upon postponing her visit to Hāla till Mahānumatī was reunited to her lover.

About the same time the Sātavāhana emperor, Hāla, sent an expedition to the South under the command of his general, Vijayananda and minister Poṭṭisa in order to subjugate Silāmegha, king of Ceylon. On reaching the southern sea, the two officials decided that a peaceful approach should be tried first and that they shoud demand the hand of the Ceylonese princess for their monarch. Vijayananda set out in a boat for Ceylon but a gale swept the vessel into the eastern sea and finally wrecked it on the rocks on the shores. Being the only survivor, Vijayananda walked into the interior and reached Sapta-Gōdāvarī-Bhīmam. There, he met a Pāśupata ascetic who gave him hospitality. As the evening approached, the ascetic said that a demon, named Bhīṣaṇānana roamed about in the place during nights killing everybody that he came across and conducted the general to the hermitage of Mahānumatī. During the course of the night Vijayananda came to know of the story of both Mahānumatī and Līlāvatī. He left the next morning in high glee and reached Pratiṣṭhāna, the Sātavāhana capital. He met Hāla and acquainted him of Līlāvatī's sincere and ardent love for him. Hāla approved of the union with the Ceylonese princess and Vijayananda conveyed this news to Līlāvatī in person. As the general was about to depart, Mahānumatī sent the ring named Nāgarī to Hāla and requested the emperor to rescue her lover, Mādhavānala from his captivity in the abode of the Nāgas.

Realising that the rescue of Mādhavānala was a necessary precondition to his union with Līlāvatī, Hāla started for Pātāḷa accompanied by his teacher, Nāgārjuna who knew the way very well. On reaching the destination, Hāla found Mādhavānala guarded by two nāgas. As the emperor neared, the two nāgas fled out of fear and the Siddha prince was easily rescued. From there Hāla

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went to Sapta-Gōdāvarī-Bhīmaṁ. The Paśupata ascetic received him with due honour and told him of the horrors committed by the demon Bhīṣaṇānana. He gave the monarch a *mantra* which would help him in overcoming the demon. Thus fortified, Hāla met the demon and challenged him to a duel. During the course of the fight the demon was smitten on the head by Hāla. Immediately, he cast off his demonical form and became the handsome Gandharva prince, Citrāṅgada. He was united with his beloved, Kuvalayāvalī, to the joy of all. Mādhavānala and Mahānumatī were also united. On hearing of these happenings, the Gandharva, Vidyādhara and Siddha kings and the king of Ceylon hurried to Sapta-Gōdāvari-Bhīmaṁ and blessed the couples reunited.

All obstacles being thus removed, king Silāmēgha gave his daughter, Līlāvatī to the Sātavāhana emperor, Hāḷa. The kings assembled conferred many boons on Hāla. Hāla and Līlāvatī worshipped god Bhimēśa and goddess Bhavānī and, took leave of all friends and relations and left for the Satavāhana capital, Pratiṣṭhāna.

INSCRIPTIONS

Inscriptions found in the temple supply the following information :—

Many Buildings were erected round the temple by pious devotees. Mahāmaṇḍalēśvara Kulōttuṅga-Cōḍa Gonka, the Velnāḍu chief, built a kōṣṭāgāra and a Gāṅgēyarāya *maṇṭapa* on the occasion of *Karkāṭaka saṁkrānti.* [3] A certain Kancenāyaka built the *Udvāha* and *Hōmamaṇṭapas* in 1420 A.D. Aṅnamantrī, the minister of king Vēma of Rājahmundry, built *maṇṭapa* of twelve stone pillars below the eastern gopura. [4] Anavēmā Reḍḍi, the ruler of Koṇḍavīḍu, built the *nandimaṇṭapa nāṭyamaṇṭapa, kalyāṇamaṇṭapa, śanivāramaṇṭapa*, the compound wall, shrines for lingas, treasuries, granneries and kitchens and set up doors for the four gateways in 1381 A. D. [5] A certain Sōlava built the compound wall in 1092 A.D. [6]

A number of choultries and *maṭhas* existed round the shrine wherein many devotees were fed. Three subordinates of the Cāḷukya-Cōla king, Vikrama Cōḷa, made a gift to the *Eṛamaṭha* in the 47th year of the king's reign for feeding twenty Brāhmins. [7] A Haihaya prince gifted land in 1150 A.D. to a choultry set up by him in the *Cōḍa-Gaṅga-Āṇḍāri-maṭha* for feeding visiting devotees. There was another *maṭha* named the *Tiru-vīdhi-maṭha* to which gifts of land and taxes were made for providing clothing to ten devotees residing in it. [8] A subordinate of the Velnāḍu Chief, Kulōttuṅga Rājēndra Cōḍa, gifted an areca garden for feeding five devotees daily in this *maṭha.* [9] King Bhīma of the Kona family donated five *khaṇḍrikas* of land to this *maṭha* for feeding devotees during all the days of the celebration of the marriage festival of God Bhīmēśvara. [10] A resident of South India gifted his *raṭṭaḍikamu* of a village to this *maṭha* for feeding hundred devotees and servants of the *maṭha.* [11] There was another choultry named the *Kulōttuṅgacōḍasatra* attached to the Bhīmēśvara temple before the linga of Yāminīśvara. The daughter of a subordinate of Kulōttuṅga Cōḷa gifted a tank and thirty *puṭṭis* of land for feeding twenty brahmins and the staff of this choultry. There was another choultry, named the *Paḍamaṭi-satramu*, to which the Kona king, Satyarāja, gifted land for feeding visiting devotees. [12]

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Interesting information is also available regarding various festivities that were celebrated in the temple. The *Gaurīvrata* was celebrated on the full moon day in the month of *Jyēṣṭha.*[13] Another festival was celebrated on the third day of the month of *Māgha.* One Velnādu Chief instituted the annual *Damanōtsava.*[14] The *Kotta-amāvāsya-yātrā* and the *Māghānta-darśōtsava* were two other festivals.[15] A festival was performed for Pārvati, situated before god Bhīmēśvara, on the day of *Pūrvaphalgunī* in the month of *Āśvayuja.*[16] The *Ārdrōtsava* was performed for Bhīmēśvara in the month of *Mṛagaśirṣa.*[17] One record mentions the *Pandi-utsava* performed for Kumārasvāmi.[18] The later Pallava chief, Kopperuñjiṅga, instituted for Bhīmēśvara, the *Kāṭhakamahōtsava* in his own name.[19]

Datails are also available regarding various items of worship in the temple like *Ardhayāmapūjā*[20], *kṣīrābhiṣēka*[21], *rēpaṭinaivēdyamu*, *mantrabōnamu*[22], *madhyayāmapūjā*[23], *ardhajhāmunaivēdyamu*[24], *sandhya naivēdya.* Candana, karpūra sāra–paccakarpūra and other perfumes were liberally used.[25]

Mention is made of the setting up of the idol of Pārvati[26] by the side of Bhīmēśvāra in 1116 A.D. of Ākāśa-Bairava in the 46th year of the reign of Kulōttuṅga Cōḷa[27], Harihareśvara[28] and Yāminīśvara.

Two famous poets were connected with Drākshārāma and its god, Bhīmēśvara. Mallikārjunapanditārādhya, a famous Śaivite divine, and teacher of the twelfth century A. D. was the son of Bhīmana, the *Purōhit* of god Bhīmeśvara. Vēmulavāḍa Bhīmakavi was the son of a brahmin widow residing at Drākshārāma and he mentioned that Bhīmēśvara was his father.

TRADITION

The Bhīmeśvara temple of Drākshārāma is celebrated in legend. Several interesting accounts are available which explain the sanctity of the place and the greatness of its deity. These are mentioned in the Gōdāvarī khanḍa of the Skānda Purāṇa. The famous Telugu poet, Śrīnātha, rendered these accounts into Telugu in his well known work, Bhimēśvara Purāṇam.

Daksha's Sacrifice[30] :—The Modern name, Drākshārāma, is a corrupt form of the original name, Dakṣārāma or the garden of Dakṣa. There is a legend which explains the name. It seems that Dakṣa one of the *prajāpatis* or progenitors of the human race, had several daughters who were married to celebrated gods. One of them, Satī, chose Śiva for her lord and married him in spite of her father's strong objection. On one occasion, Dakṣa built big *yāgaśālā* on the bank of one of the sacred branches of the Gōdāvary, near her confluence with the sea and performed a sacrifice. He invited all his daughters along with their husbands for this function but excluded Satī and her lord, Śiva. Coming to know of this, Satī went to see the *yajña* in spite of the warnings of Śivạ. When she actually came to the *yāgaśālā* no body cared for her and she was insulted and made to feel that she was unwelcome and unwanted there. Satī took this insult seriously and jumped into the sacrificial fire. Much angered at this news, Śiva left with all his retinue. Immediately after reaching the place where the *yajña* was being performed, the attendants of Śiva started destroying everything. Several of the gods fought

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with them but were humiliated. Dakṣa fled in self-defence. Saraswatī was deformed. The tongues of Agnī were cut. The Sun God was deprived of his teeth. Vīrabhadra cut the head of Dakṣa and threw it into the fire and put a goat's head on his neck. Śiva rushed to the sacrificial fire, rescued Satī and received her into the left half of his body. Later, he released her and asked her to be born as the daughter of Himavān and Mēnakā in order to serve a cause dear and urgent to the gods. Subsequently, this daughter of Himavān, known as Umā, married Śiva and both of them came to reside at Dakṣārāma.

Destruction of Tripuras[31] :—Once the Dēvas and the Asuras churned the ocean of milk in order to obtain *amṛta* or nectar. During the course of this churning several objects emerged out of the ocean. One of them was Lakṣmī who chose Viṣṇu as her lord and went to him. Then came Dhanvantarī with a vessel full of nectar in his hands. The dēvas and the asuras took the vessel and quarrelled about its distribution but Viṣṇu played a ruse and distributed the precious drink exclusively to the dēvas. Disappointed and deceived in this manner, the asuras thought of active revenge. Nārada came to them and advised them to please Śiva by their penance and obtain from him boons which would more than compensate them for the loss of *amṛta*. Heeding this advice, the asuras, lead by the lords of the Tripuras, did severe penance. Pleased with this, Śiva gave them many boons. Thus armed, the asuras began to harass the dēvas. Unable to bear this, the dēvas went to Śiva and appealed to him for protection. The god promised to punish the asuras for their arrogance. The earth became his chariot and the sun and the moon the wheels. The four Vēdas became the horses and Brahma, the charioteer. The sky became the standard, Mēru the bow, Vāsukī the string and Viṣṇu the arrow. With this equipment and followed by his retinue, Śiva set out for the destruction of the Tripuras. As he shot the arrow the cities were reduced to ashes and a huge linga alone remained unscathed. Śiva cut this linga, which was the tutelary deity of the Tripuras, into five pieces. One of the pieces was set up by Indra at Dharaṇikōṭa on the bank of the Krishna and came to be known as Amarēśvara of Amarārāma. Another piece was set up on the bank of the Gōdāvary at the village of Gunupūḍi by Sōma and came to be known as Sōmēśvara of Sōmārāma. The third piece was set up by Rāma at the village of Balakōṭa and came to be known as Ramlingēśvara of Kṣīrārāma. The fourth was set up by Kumāra at Bhīmavaram, the capital of the Caḷukyas and came to be known as Kumāra-Bhīmalinga of Bhīmārāma while the remaining piece was set up at Dakṣārāma. Thus arose the Pañcārāmas.

Creation of the Sapta-Godāvary[32] :—As one piece remained of the original linga of the asuras, after four pieces were set up at the four ārāmas, the seven ṛiṣis decided to set it up at Dakṣārāma and fixed an auspicious moment for it. They also desired that the sacred river Gōdāvarī should be brought there in order that the linga of Śiva might be bathed with its waters. They went to the river and requested her to go to Dakṣārāma. She acceded to their request and followed them. Indra too followed them high up in the sky. On the way the ṛiṣis came across an āśrama on the bank of a stream wherein many asura sages were doing penance. The Gōdāvary, which, was rushing behind the seven ṛiṣis, with great enthusiasm, washed this āśrama away. The asura sages cursed the Gōdvāary to go dry and the seven ṛiṣis cursed that the stream on whose bank the asura sages lived, should become useless for all holy purposes. A sage named Tulyabhāga intervened and pacified both parties. It was agreed that the stream would become holy on certain occasions and

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that the Gōdāvary, being carried by the seven ṛiṣis, should flow underground up to Dakṣārāma. By the time the seven ṛiṣis and the Godavary reached Dakṣarāma, something unexpected happened. The auspicious moment fixed by them was past and Śiva installed himself in the place. Sūrya, Viṣṇu. Brahma, the Dēvas and the Gandharvas had already worshipped him. As the ṛiṣis sat regretting the delay caused on the way and felt seriously disappointed at not being able to get the credit and merit for installing Śiva, ākāśavāṇi told them that since the Lord installed himself at the moment fixed by them, it amounted to the ṛiṣis installing him. It advised the ṛiṣis to install before god Bhīmēśvara, lingas after their names and obtain the desired merit. The ṛiṣis followed this advice.

Śiva comes to Dakshārāma [33] :—Desirous of bringing Śiva to the earth and localising him in the linga which installed itself at Dakṣārāma, Sūrya repaired to Kailāsa. Sūrya's request was strenghtened by Śiva's retinue. The Lord agreed to accede to this request, came down with all his retinue and entered the linga at Dakṣārāma on the fourteenth day of the bright half of the month of Mṛgaśirā while the star Rōhiṇi was on.

Indra gifts Bhīmamaṇḍala to Bhīmēśvara [34] :—The descent of Śiva to the earth and his entering the linga at Dakṣārāma which came to be known as the linga of Bhīmēśvara was considered a unique occasion. Bṛhaspati, the preceptor of the dēvas advised Indra to honour Śiva in a befitting manner on this occasion. Thereupon Indra conferred upon Bhīmēśvara a wide area known as Bhīmamaṇḍala for his enjoyment and daily requirements. This area was bound by the sea on the east, the river Gautami on the south and west and by the Tulyabhāgā in the north. It was three yōjanas in extent. Having received this gift, the Lord set up Bhairava of Samvēdya as his neighbouring relation, Pārvatī as his consort, Gaṇapati as the *yuvarāja* and Kumāra as the commander and ruled over Bhīmamaṇḍala.

Viṣṇu gets back his Cakra [35] :—On the occasion of the destruction of Dakṣa's yajña by the retinue of Śiva, Viṣṇu opposed them. Vīrabhadra seized the cakra, the favourite and powerful weapon of Viṣṇu and ate it up. Subsequently, the asuras led by Andhaka, harassed the dēvas. The dēvas appealed to Viṣṇu for help but the latter felt helpless because he had lost his *cakra*. So Viṣṇu came to Bhīmēśvara, praised him and worshipped him with lotuses. He could offer ninety-nine lotuses but missed the hundredth. He therefore offered his own eye in the place of the missing lotus. Pleased with this act of devotion, Bhīmēśvara gave back to Viṣṇu his *cakra* and asked him to go and destroy Andhaka and his hosts.

Vyāsa's visit to Dakṣārāma [36] :—The Skāndapurāṇa contains another interesting story which illustrates the greatness of Dakṣārāma and its principal deity, Bhīmēśvara. It seems that on one occasion, Vyāsa, the celebrated sage and the author of the Mahābhārata and the purāṇas, went about in the streets of Kāśi, as usual, begging for alms. For seven successive days he and his disciples could not get a morsel of food and suffered untold misery. Unable to bear the pangs of hunger, the sage poured water in his palm and was about to curse Kāśī. Just at the moment a lady appeared before him, asked him not to place the curse upon the holy city, took him and all his disciples inside her house and gave them a sumptuous feast. This lady was Annapūrṇā the other consort of Śiva. As Vyāsa and his disciples were taking rest after a good feed, Śiva and Pārvati appeared and

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the Lord took Vyāsa to task for his rashness. He commanded the sage to leave Kāśī immediately. Vyāsa repented his unbecoming conduct and felt extremely sorry to leave Kāśī and her lord, Viśvanātha, his favourite deity. Pārvatī advised him to go to Dakṣārāma and seek refuge in god Bhīmēśvara, another form of Viśvanātha.

Vyāsa left Kāśī and came to Bhīmamaṇḍala. On the way to Dakṣārāma he worshipped Kunti-Mādhava, Humkāriṇīmahādēvī, Pīṭhāmbikā and Kukkuṭēśvara at Pithapuram; Bhīmanāyaka and Rājanārāyaṇa at Kumārārāma; Bhāvanārāyana at Sarpapurī; Sangamēśvara, Agastyēsvara and Muktēśvara on the bank of the Tulyabhāgā and then met the sage, Agastya, who was sojourning in the neighbourhood with his wife, Lōpāmudrā. Having come to know of Vyāsa's story, Agastya told him that Dakṣārāma was the Kāsi of the South and Bhīmēśvara was Viśvanātha of Kāśī. The two sages flew into the air and Agastya showed Vyāsa the holy *tīrthas* and sacred spots in Dakṣārāma. They then came down and entered Dakṣārāma at an auspicious moment. Agastya finally took Vyāsa into the sanctum of Bhīmēśvara and both of them worshipped the Lord to their hearts' content. The ākāśavāṇī informed Vyāsa that the Lord has forgiven him for his attempt at cursing Kasi and advised him to stay on at Dakṣārāma worshipping Bhīmēśvara.

The sanctity and particular greatness of Dakṣārāma are vividly described in Srinātha's Bhīmēśvarapurāṇam [37] :—Dakṣārāma is compared to Kāsi, the Sapta-Gōdāvarī to the Gangā and Bhīmēśwara to Viśvanātha. It is said to be capable of conferring both *bhukti* or worldly pleasures and *mukti* or salvation upon sinncere devotees. Anyone who sees the Lord in the Vivāha-maṇṭapa is said to be rid of all his sins. Anyone who goes through the *ciccera-tōraṇa* or the arch of fire lit before Bhīmēśvara in the month of Kārtika, would be saved the misery of hell fire. The sanctity of the place is enhanced by its five *tīrthas*, twelve *kṣētras* and thirteen lingas.

ARCHITECTURE

The main shrine of Bhīmēśvara is a two storeyed building situated inside two enclosures.

OUTER ENCLOSURE

The walls of this enclosure are high and built of large blocks of stone fitted into each other. They are plain and contain no sculpture or carvings. There are four nandis at the angles formed by these walls and four entrances in the cardinal directions, each surmounted by a gōpura. The gōpuras in the east and west have pillared *maṇṭapas* before them.

West gōpura:—Of all the gōpura entrances that in the west is the biggest and well constructed. It has a *maṇṭapa* before it standing on an *adhiṣṭāna* which contains *upāna*, *gaḷa* cut into compartments by short pilasters, a row of semi-circular elevations, *vājanu* another *gaḷa*, *kapōta* and *āliṅgapaṭṭikā*. Above this *adhiṣṭana* is the *maṇṭāpa* in two sections with the pathway and *dvāra* in the middle. Each section contains three rows of three pillars each. The back wall in each section contains a projection with one pilaster, recess, projection between two pilasters, recess, empty *kōṣṭa* with *kapōta* adorned with *siṁhalalāṭa* gables and a pilaster.

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Two of these pilasters contain a *simhalalāta* with rows of beads hanging. The niches to right and left of the *dvāra* contain the figure of Yōganarasimha. To the left of the *dvāra* beyond the niche is a *kūta-kōsta* with three surmounting *simhalālata* gables. The gable to right contains the figure of an elephant and the gable to left the figure of a lion. Above these gables are figures in various dance poses.

The *dvāra* in the centre contains a vertical and a jamb on each side. The jambs are covered with scroll work. At the top of the right vertical is a fine figure of Durgā and a figure of Ganapati at the top of the opposite vertical. At the base of these verticals are dvārapālaka figures standing in *dvibhangi* holding lotus in the right hand and resting the left on the tip of a *gadā*. On the walls on either side of the pathway are two sculptures, one of Ganapati dancing in the *catura* pose and the other of Śiva standing on a lotus. The inner or eastern side of the wall of the gōpura base is decorated with a projection between two pilasters, recess, projection between two pilasters, recess, projection between three pilasters, *kōsta* and a pilaster on either side of the *dvāra*.

Mantapa:—Passing through the *dvāra* in the west gōpura, one enters the outer enclosure. There is a long *mantapa* in the north-western corner of this enclosure with thirteen pillars north-south and six pillars east-west. It has an entrance in the south with a flight of steps adorned with an elephant trunk on either side. The topmost step has a dvārapālaka on either side, holding *nāga* in the upper right hand, *damaru* in the upper left, keeping the lower right in *abhaya* and the lower left on the tip of a *gadā*. This flight of steps is in the middle of two pillars, the right one containing a figure of Ganapati with Dēvī and the left one a figure of Vīrabhadra. There is a loose linga without yoni to the north-east of this *mantapa*.

North gōpura:—This is a simple plain gōpura with the walls of its base decorated with four pilasters on either side of the *dvāra*.

Kālabhairava shrine:—This shrine is situated in the north-eastern corner of the outer enclosure. Its *adhistana* consists of *upāna*, *gala patta* and *ālingapattikā*. The walls are plain and the *vimāna* is of the *Nāgara* Order. The *antarāla* is narrow. The entrance of the *garbhagrha* is plain and has dvārapālakas at the base. Inside it is an image of Bhairava. There are Bhairava images also on the face of the *vimāna*.

East gōpura:—This gōpura faces the Sapta-Gōdāvary tank and has a *mantapa* on the eastern side. This *mantāpa* is in two sections. one on each side of the pathway and *dvāra* in the middle. Each section has three pillars in the front and one in the northern section has a big lion at its base. Before this gopura and inside the enclosure is a peepal tree with a platform round it containing a few sculptures built into it. Beyond this tree to the further west is a *mantapa* with a big nandi inside it.

Triple shrine—This shrine is situated in a walled compound very near the southern entrance into the inner enclosure. It consists of *mantapa* with shrines on three sides and an entrance in the west. The central shrine contains the linga of Vijayēśvara, the southern one an image of Annapūrnā and the northern one an image of Daksināmūrti.

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South gōpura—This is a small structure of three *talas* with the walls of its base decorated with four pilaster on either side of the *dvāra*.

INNER ENCLOSURE

This enclosure is formed by four walls of stone built in two sections, one over the other. The *adhiṣṭāna* of these walls contains *upāna*, *gaḷa*, *vājana* and *aliṅgapaṭṭikā*. The lower section of the wall contains at intervals pilasters crowned by *siṁhalalāṭa* gables. The upper section which is above the *kapōta* of the lower section is similar.

Southern entrance—There are two entrances to the inner enclosure, one in the south and the other in the east. The southern entrance is now being used as the main entrance. To its right is an image of Duṇḍi-Ganapati and to the left an icon of Nṛtta-Gaṇapati. The verticals of the *dvāra* have a dvarapalaka at the base and the lintel contains the figure of Gajalakṣmī. The under side of the *maṅṭpa* before the *dvāra* is divided into nine compartments, the central one containing the figures of Śiva and Pārvatī and other compartments containing the figures of the dikpalakas.

Pradakṣiṇa :—There is a pillared *pradakṣiṇa* on the four sides along the inner side of the walls of this second enclosure. It is in two storeys. Fourteen small shrines are built into the back wall of this *pradakṣiṇa*. There are two shrines in the eastern section housing Vīrabhadra and Vaṭuka-bhairava and two small *maṅṭapas* containing the figures of the dikpālakas and the Navagrahas. The shrines in the southern section house Gaṇapati, Nakulēśvara, Brahma and Lakṣmīnārāyaṇa, Virūpākṣa and Naṭarāja. The shrines in the western section contain Saptamātṛkas and Kumāra with two Dēvīs and Mahiṣāsuramardanī. The shrine of Māṇikyāṁbā, the consort of god Bhīmēśvara, is in the northern section.

Miniature shrine :—There are two *maṅṭapas* in the south-western and north-eastern corners of the enclosure. In the south-western corner on a low platform is a miniature shrine, a replica of the main shrine. The *adhiṣṭāna* of this miniature shrine contains *upāna*, *gaḷa* and *paṭṭa*. There is a dvarapalaka on either side of the entrance in the front. The walls of the shrine contain numerous small culptures. Its *vimāna* is of the *Nāgara* Order and its front face is adorned with the figure of Śiva seated cross-legged.

The main shrine :—The two storeyed main shrine of god Bhīmēśvara is situated in the centre of the inner enclosure. The *adhiṣṭāna* of this shrine contains *upāna*, two broad *paṭṭas*, a narrow *paṭṭa gaḷa* cut into compartments by short pilasters, a broad *paṭṭa* and *āliṅgapaṭṭikā*. The walls above this *adhiṣṭāna* are in two sections, the lower enclosing the ground floor and the upper enclosing the upper floor. Both sections are built of big blocks of stone fitted into each other and contain pilasters at intervals. Each pilaster has a *siṁhalalāṭa* with bead hangings in the centre and a capital with *taraṅga* with *paṭṭa* on the under side. Above the capitals is row of rafter ends and above it a low *kapōta* decorated with *siṁhalalāṭa* gables. In the centre of the south wall there is a niche with a perforated screen letting air and light into the interior.

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Ground floor :—This floor has in the front a narrow *maṁṭapa* in two sections, one on each side of the *dvāra* and with two pillars in the front. In the back wall of the northern section are two niches housing Mahiṣāsuramardanī and a tall linga. There is a small *vimāna* above the niche in the extremity. There are two niches in the southern section housing Ganapati and a Sahasralinga with a small *vimāna* above the niche in the extremity. The dvāra between these two sections is plain and leads into the *aṁtarāḷa*. In the *garbhagṛha* beyond, is a *vēdī* from out of which raises a long shaft-like linga whose top projects into the upper floor.

Upper floor :—Behind the front *maṁṭapa* the ground floor is a narrow opening on either side with flights of steps leading to the upper floor. This upper floor contains narrow *maṁṭapa* in the east, the *mukhamaṁṭapa* behind it, a pillared *pradakṣiṇa* on three sides, a narrow *aṁtarāḷa* and *garbhagṛha.* There are two rows of four short pillars each in the front *maṁṭapa* in the east. There are four stout pillars in the centre of the *mukhamaṁatpa* finely carved and sculptured. One of them has Indra riding on Airāvata, Brahma and Kirātārjunīya. The second pillar contains Kaṇṇappa offering his eye, Brahma and the story of Mṛgavyādha. The third pillar has Naṭarāja and the fourth contains Umā doing penance. There are two bronzes set up on a platform on the inner side of the back wall of the front *maṁṭapa* depicting Naṭarāja in the *Bhujaṁgatrāsa* pose and Dēvī. There are eight pillars in each wing of the *pradakṣiṇa* with corresponding pilasters. The surrounding wall has three openings each inside a *śālā-kōṣṭa*. The entrance of the *aṁtarāḷa* has dvārapālakas at the base of its verticals. The *garbha-gṛha* beyond has four *dvāras* the one in the east being the main entrance. The lintel of this *dvāra* contains a fine figure of Ganapati dancing accompanied by a dancing elephant on each side. Inside the *garbhagṛha* is the top part of the shaft-like linga rising out of a vēdī. There is an indenture on the top of this linga. To its north is a fine image of Dēvī.

Vimāna :—The *vimāna* above the main shrine is of the *dvitala* type and *Nāgara* order. The first *tala* contains *kūṭa*, pañjara, *pañjara*, sala, *pañjara*, *panjara* and kuta. The second *tala* has two *śālā-kōṣṭas* between two pilasters with empty space between them. The *śikhara* contains a *siṁhala-lāṭa* on each face, a row of five lotuses above it and the *kalaśa* at the top.

SCULPTURES

The Bhimesvara temple of Drākshārāma contains many fine sculptures not noticed or described so far. The following are the most important of these sculptures :—

I. Sculptures in the mantapa of the western gopura entrance to the outer enclosure :—

1. *Narasiṁha* :—This sculpture is in a niche to the right of the entrance. This deity has the lion's face and sits cross-legged, the back and the knees being bound by a yōga-patta. He has four hands, the upper two holding *Śaṁkha* and *Cakra*, and the lower right kept in *abhaya* and the lower left in *varada* [38]

2. *Narasiṁha* :—In the niche in the pillar opposite the above. Sitting cross-legged and holding *śaṁkha* in the upper right hand and *Cakra* in the upper left hand, this deity rests the two lower hands on the knees. [39]

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3. *Durgā* :—On the top of the right pillar of the doorway of the entrance. Standing with a lion behind, this deity holds *śaṁkha* and *Cakra* in the two upper hands and has the lower right in abhaya and the lower left at *Kaṭī*.[40]

4. *Gaṇapati* :—At the top of the pillar, this deity sits with the right leg folded up and the left bent at the knee.

5. *Nṛtta Gaṇapati* :—In a small niche on the left side of the inner part of the entrance. This deity has his left leg bent at the knee and lifted up while the right leg is slightly bent at the knee but rests on the ground. He has four hands, the upper right holding a *Paraśu*, the upper left holding a *Triśūla*, the lower right hanging and the lower left holding a *Mōdaka* on which rests the tip of the trunk. There is a female deity sitting to his left and a mouse to the right. This Ganapati stands on a lotus.[41]

6. *Śiva* :—In a small niche to the right of the above. This deity stands on a lotus and has four hands, the upper right holding *triśūla*, the upper left mṛga, the lower right kept in the *abhaya* and the lower left in *varada*[42].

II. On the two front pillars of the mantapa in the north-western corner of the outer enclosure.

7. *śakti-Gaṇapati* :—In the centre of the pillar to the right of the flight of steps. Gaṇapati is seated on a lotus which has the figure of a mouse on it. The right leg of the deity is bent up at the knee while the left is folded at the knee and rests on the seat. He has ten hands, the four upper right hands holding *triśūla*, *musala*, *dhanus* and *gadā* and the lower right hand kept in abhaya; the four upper left hands hold *pāśa*, *aṅkuśa* and two other objects and the lower left goes round the waist of a female deity sitting on his folded left leg holding a *nilōtpala* in her left hand and passing her right hand round back of Ganapati[43].

8. *Vīrabhadra* :—In the centre of the pillar opposite the above. This deity has ten arms, the upper right hands holding *triśūla*, *hala*, *spear*, *khēṭa* and *khaḍga* and the upper left hands holding *kapāla*, *śakti Dhanus*, *paraśu* and another object. To his right is a standing female deity with her hands folded above the head in *añjali* and to his left is Dakṣa with a goat's head standing and saluting[44].

III. Sculptures on the outer side of the wall of inner enclosure:

A. West side

9. A woman standing with knees bent, head inclined to left and both hands in *karihasta*.

10. Human face with ears adorned with *patrakuṇḍalas*.

11. Lotus flower.

12. Deity standing with the right hand in *abhaya* and the left in *kaṭyavalambita*.

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13. Elephant.

14. Lotus.

15. Human head.

16. *Gaṇapati* :—This standing deity has four hands, the upper right holding *paraśu*, the upper left holding *pāśa*, the lower right holding a *mōdaka* and the lower left holding another *mōdaka* on which rests the tip of the trunk.

17. *Gaṇapati* :—This deity sits with a big belly holding *mōdakas* in both hands.

18. *Vṛṣavāhanamūrti* :—Śiva and Pārvatī stand with a bull behind them. Śiva places his left hand on the head of the bull and the right hand on the shoulder of Pārvati. Pārvati holds Śiva's left hand with her right hand and keeps her left *kaṭi*[45].

19. *Gaṇapati* :—This deity stands holding *paraśu* in the upper right hand, *pāśa* in the upper left, a *mōdaka* in the lower left and keeps the lower right in *abhaya*.

20. *Śiva* :—Standing with the right leg slightly bent at the knee and the left swung across to the right, this deity keeps the right hand in *abhaya* and the left in *karihasta* across the chest.

There are many other miscellaneous sculptures like lotuses, animals and human heads on this wall.

B. Northern side

21. *Siva* :—This is a dancing figure of the deity standing with the left leg bent and the right folded parallel to the thigh, the right hand held up in *vismaya* and the left hand holding a *śūla*.

22. *Śiva* :—This deity stands in *dvibhaṅgī* with the left leg steady and the right swung across to the left. He holds a *gadā* in the upper right hand, keeps the upper left stretched and lotus and holds *śūla* in the two lower hands.

23. *Umāsahitamūrti* :—Śiva and Pārvati are both in the standing position. Śiva has four hands, the upper right holding *triśūla*, the lower right in *abhaya*, the upper left holding *khaṭvāṅga* and the lower left holding Devi. Parvati holds a *nīlōtpala* in her left hand and passes the right hand round the back of Śiva[46].

24. *Narasiṁha* :—He sits on a *Bhadrāsana* with the left leg folded aud resting on the seat and the right leg hanging. He holds *śaṁkha* and *cakra* in the two upper hands and tears Hiranyakaśipu with the two lower hands placing him across his lap[47].

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25. *Śiva* :—This deity is in a dancing pose with the legs bent at the knees and with four hands, the upper right holding a *khaḍga*, the lower right in *abhaya*, the upper left holding *mṛga* and the lower left in *karihasta*.

26. *Rāma* :—This deity stands in *dvibhaṅgi* holding an arrow in the right hand and a bow in in the left with Hanuman standing to his left.

C. Eastern side.

27. *Gaṇapati* :—This deity sits with the right hand resting on the right knee and the left holding a *mōdaka* on which rests the tip of the trunk.

IV Sculptures on the miniature stone shrine.

28. Ganapati :—With four hands seated.

29. Siva standing with four hands.

30. Lingōdbhavamūrti.

31. Vīrbhdra accompanied by Daksa with a goat's head.

32. Mahiṣāsuramardanī.

V. Sculptures in the main shrine-upper floor.

33. On the lintel of the doorway of the aritarala. Figure of Ganapati dancing with the legs bent and hands upraised in *vismaya* accompanied by an elephant on either side also dancing.

VI. Sculptures on four pillars in the varandah before the ante-chamber.

34. Arjuna doing penance :—He is seated in *padmāsana* under a tree with *jaṭas* spreading out, and the hands in *añjali* on the chest. There is a bow to his right and an arrow to his left.

35. Kirātārjuna story :—Arjuna stands with a bow on his right shoulder, saluting with both hands. Before him is another section representing Śiva and Arjuna fighting with bows and arrows with a boar below.

36. Brama with three heads standing and saluting.

37. Vṛisabhārāḍhamurty :—Siva and Pārvatī riding the bull.

38. Story of Mṛgavyādha :—Man sitting on a tree and a tiger getting up its trunk.

39. Śiva with six hands stamping down a demon.

40. Mukhalinga on *vēdi* with a deity with four hands before it.

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41. Dēvī standing in *dvibhangi* holding *nāga* in the right hand keeping the left hanging.

42. Śiva dancing :—This deity stands with the right leg resting on the prostrate body of *apasmārapuruṣa* and the left swung across to the right. He has four hands, the upper right holding *ḍamaru*, the lower right in *abhaya*, the upper left holding the fire vessel and the lower left in *karihasta* across the chest.

43. Sarasvatī :—Standing holding the *vīṇā* diagonally on her chest.

44. Umā in penance :—She is seated in *padmāsana* with her hands in *anjali* placed between the breasts. There are four fires on the four sides and a linga above.

45. Lingōdbhava :—He has Brahma to right and Viṣṇu to left standing and saluting.

ICONS

The Bhimēśvara temple contains many interesting icons. The following images found in the temple are of importance :—

1. Kālabhairava—This icon is installed in the small shrine in the north-east corner of the outer enclousure of the temple. This standing deity has his ankles adorned with anklers and wears a long garland of skulls reaching below the knees. He has four hands, the upper right holding a *hala*, the lower right *triśūla*, the upper left *paraśu* and the lower left *kapāla*. Two long teeth protrude from the mouth to the sides. There is a male to the right, a female to the left and a dog behind the image. The deity is nude.

2. Bhairava :—This image of stone is to be found on the eastern, southern and northern faces of the *vimāna* of the Bhairava shrine. This deity also has four hands, the upper right holding *pāśa*, the lower right *triśūla*, the upper left *ḍamaru* and the lower left *kapāla*. There is a garland of skulls reaching up to the knees and a dog behind.

3. Visnu :—This image is built into the round platform surrounding the pepal tree situated between the east gopura and the nandi *manṭapa* in the outer enclosure. The two upper hands of the deity hold *śaṁkha* and *cakra*, the lower right is in *abhaya* and the lower left holds *gada*.

4. A sage :—This image is also near the platform mentioned above. It is of a deity sitting in *padmāsana* holding an *akṣamālā* in the right hand and keeping the left in *abhaya*. Two devotees sit cross-legged below.

5. Dundi-Ganapati :—This image is situated in a niche to the right of the southern entrance to the inner enclosure. The deity is seated on a *padmāsana* with the mouse below with the left leg folded and the right bent up at the knee. He has four hands, the upper right holding *paraśu*, the upper left holding an *akṣamālā*, the lower right holding *mōdaka* and the lower left holding another *mōdaka* on which the tip of the trunk rests.

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6. Nṛtta-Gaṇapati :—This image is set up in a niche to the left of the above entrance. This deity dances with the right leg slightly bent and the left folded so as to place the left foot parallel to the right leg. He has four hands, the upper right holding *paraśu*, the upper left an *akṣamālā*, the lower right a round object and the lower left a *mōdaka* with the tip of the trunk resting on it.

The following icons are to be found set up in small shrines on the inner side of the inner wall—

7. Subrahmaṇya :—This image of Kumara stands fully ornamented with five hoods above it. The deity holds *triśula* in the upper right hand, *Kukkuṭa* in the upper left, and keeps lower left in *abhaya* and the lower right in *varada*. There is a female deity to right and a man with *jaṭas* to left.[48].

8. A male deity catching a sword held upside down in the right hand and keeping the left hanging

9. A female deity seated in *padmāsana* with five snake hoods above and holding a sword in the right hand and a round object in the left.

10. A smaller image of Kumāra resembling that of No. 7 as above.

11. Viṣṇu: —This is an image of Lakṣmīnārāyaṇa seated on a Bhadrapīṭha. Viṣṇu holds *śaṁkha* and *cakra* in upper hands the lower right is kept in *abhaya* and the lower left is passed round the back of Lakṣmī. Lakṣmī sits on the folded left leg of Viṣṇu, holding a lotus in her left hand and passing the right round the back of the god.

12. Naṭarāja: —This deity stands with the right leg slightly bent and resting on the prostrate body of *apasmārapuruṣa* and the left leg swung across to the right. He has four hands, the upper right holding *ḍamaru*. the upper left holding *kapāla*, the lower right kept in *abhaya* and the lower left in *karihasta* stretched across the chest[49].

13. Mahisasuramardanī :—This deity stands with her right leg resting on the body of Mahiṣa and the left bent up at the knee and put on the head of Mahiṣa. There is a lion behind her. She has eight hands, the upper right hands holding *cakra*, *kapāla*, *khaḍga* and the upper left hands holding *śaṁkha*, *khaḍga* and bow. The lower right hand holds a *śūla* being thrust into the neck of Mahiṣa while the lower left catches the hair of human figure issuing out of the mouth of Mahiṣa.

14. Māṇikyāmbā :—This deity is the consort of Bhīmēśvara. She has two hands the right holding a Nī ōtpala and the left hanging on the side.

15. Vīrabhadra :—This deity holds in the upper right hands *triśūla*, *gadā* and another object and keeps one hand hanging. The upper left hands hold *ḍamaru*, *paraśū*, shield and bow. The lower right hand holds a *khaḍga* and the lower left is in *varada* with a circular object in the middle of the palm.

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16. Vaṭukabhairava :—Standing with a garland of skulls reaching up to the knee, this deity has four hands, the upper right holding *triśūla*, the lower right *khaḍga*, the upper left *pāśa* and the lower being broken. A number of *jaṭas* spread out in either side of the head. There is a dog to right and a devotee to left at the base.

17. Brahmā :—This deity is seated on lotus with a swan at the base. He has four heads and four hands, with *śūla* in the upper right hand, *akṣamāla* in the lower right, sword in the upper left and *kamaṇḍalu* in the lower left hand.

The following images are found in the na row man'apa before the main shrine—

18. Mahisasuramardani: —She has eight hands and stands on a buffalo with a lion behind her.

19. Mahiṣāsuramardanī :—Standing with the right leg steady and the left on the back of the buffalo, this deity has eight hands, the three upper left hands holding *śaṁkha*, *śūla* and *dhanus* and the three upper right hands holding *cakra*, lotus and *śūla* while the lower right thrusts *śūla* into the head of the buffalo and the lower left catches the horns of the animal.

20. Pārvatī :—This image is set up to the right of the linga of Bhīmēśvara on a separate pedestal. This deity is seated in *padmāsana* with both hands in her lap placed one over the other with a circular object in the centre of the left palm.

FOOT NOTES

1. Śrīnātha-*Bhīmēśvarapurāṇamu* (Edited by K. Annapurnamma).
2. Kutūhala-*Līlāvaī*, (Edited by Dr. A. N. Upadhye)
3. *S. I. I.* IV, 1140
4. *Ibid* 1381
5. *Ibid* 1381
6. *Ibid* 1009
7. *Ibid* 1296
8. *Ibid* 1046
9. *Ibid* 1054
10. *Ibid* 1008
11. *Ibid* 1281
12. *Ibid* 1104
13. *Ibid* 1043
14. *Ibid* 1140
15. *Ibid* 1162
16. *Ibid* 1214
17. *Ibid*
18. *Ibid* 1250
19. *Ibid* 1342
20. *Ibid* 1186
21. *Ibid* 1176 & 1138
22. *Ibid* 1323
23. *Ibid* 1099

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24. *Ibid* 1093
25. *Ibid* 1079
26. *Ibid* 1214
27. *Ibid* 1283
28. *Ibid* 1059
29. *Ibid* 1015
30. *Bhīmēśvarapurāṇamu*, Āśvāsa 4, pp. 77–83
31. *Ibid* pp. 83–91
32. *Ibid* pp. 91–95
33. *Ibid* Āśvāsa 5, pp. 98–104
34. *Ibid* pp. 105–109
35. *Ibid*
36. *Ibid* Āśvāsa 2, pp. 33–42
37. Āśvāsa 2 & 3

38. This deity holds *śaṁkha* and *cakra* in the two upper hands as required in the Yōga-Narasiṁha variety (Gopīnatharao-Hindu Iconography Vol. I-pt. 2, p. 150) but does not stretch the lower hands and rest them on the knees. (*Ibid* pl. XLII) The lower right hand, kept in abhaya, corresponds to the position of the same hand in Girija-Narasiṁha but the other hand is in varada and not in *kaṭyavalambita* as required. (*Ibid* p. 150) This deity is of the *kēvala* type and is alone and not with Lakṣmī as in the Girija variety. The lower right in *abhaya* is like that of Sthauna-Narasiṁha but other details differ. This is therefore a new variety of Yōga-Narasiṁha.

39. This Yōga-Narasiṁha of *kēvala* type is as mentioned in the Śilpa texts (*Hind. Ico.* I-2, p. 150). Only the *śaṁkha* and *cakra* are interchanged.

40. Among four-handed varieties of Durgā, Viṅdhyavāsinī-Durgā, Rudrāṁśa-Durgā and Jaya-Durgā hold *śaṁkha*, and *cakra* in the two upper hands like this Durgā. Rudrāṁśa-Durgā and Jaya-Durgā have weapons in the two lower hands also but this Durgā does not. Viṅdhyavāsinī-Durgā has one lower hand in *abhaya* and the other in *varadha* (*Hind. Ico.* I-2, pp. 343-344). A sculpture of Durgā from Mahābalipuram has *śaṁkha* and *cakra* in the upper hands and keeps the lower left in *kaṭyavalambita*. This Durgā has, in addition, the lower right hand in abhaya. Thus this is a new variety of Durgā.

41. The Silpa texts require Nṛtta-Gaṇapati to have eight hands and the left leg resting on the seat and the right held up in the air (*Hind. Ico.* I-1, p. 59). But in this sculpture the deity has only four hands and the position of the legs is interchanged. So this is a new variety of Nṛtta-Gaṇapati

42. This is Siva of the *śānta* type. The Śilpa texts require him to told *triśūla* and *ḍamaru* in the two upper hands (*Hind. Ico.* II-1, p. 115) but here the deity holds *mṛga* instead of *ḍamaru*. The description of this deity tallies generally with that of Cāndraśēkhara of the *kēvala* type but this deity has *triśūla* instead of *ṭaṅka*. So this is a new variety of *Kēvala* Cāndrśēkhara of the *śānta* type.

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43. This deity has ten hands as required for Mahā-Gaṇapati (*Hind. Ico.* I-1, p. 55). The weapons and objects held by him tally with some of them prescribed for Uchchiṣṭa-Gaṇapati (*Ibid* p. 53). This is, therefore, a new variety of Śakti-Gaṇapati.

44. According to the Śilpa texts, this deity should have four arms and hold a bow, *gadā*, *khaḍga* and arrow. (*Hind. Ico.* I–1 pp. 186–187). But this deity has ten arms and holds only *khaḍga* and *dhanus* mentioned above and different weapons besides. An icon from Tenkasi (*Ibid* Pl. XLIV, fig. 2) has ten arms but the weapons carried in them are different. This is thus a new variety of Vīrabhadra.

45. The Śilpa texts require Śiva in this form to have four hands and to carry a curved stick in the lower right hand. The dēvī by his side should carry the *utpala* flower in one hand and keep the other hanging (*Hindu. Ico.* I–1, pp. 353–354 and Pl. CVIII & CXI). Here Śiva has only two hands and the position of dēvī's hand is different. So this is a new variety of Vṛṣavahanamurti.

46. The description of both Śiva and Pārvati in this sculpture is different from that given in the Śilpa texts. (Cf. *Hindu. Ico.* II–1, p. 121).

47. This is Narasimha of the Sthauṇa variety. This deity, engaged in the act of killing Hiraṇyakaśipu is often sculptured with eight hands. (*Hindu. Ico.* I–1, Pl. XLIV-XLVII). Here he has only four hands.

48. Subrahmaṇya of the four-handed variety is required to hold *śakti*, *aṣkamālā*, *vajra*, *kamaṇḍalu*, and *kukkuta*. (*Hind. Ico.* I–2, pp. 425–426). But here he holds *triśūla* and *kukkuta*. The two lower hands in *abhaya* and *varada* correspond to the hands of the Sēnāpati variety, (*Ibid* p. 435) but not the upper hands. Among published examples, one image from Kumbhkonam has three hands similar to this sculpture but it has *śakti* in the place of *triśūla*. (*Ibid* Pl CXXV).

49. Sculptures nos. 20, 22, 25, & 42 and icon. no. 12 described above depict Śiva in the dancing pose. Of these sculptures, nos. 22 and 25 show Śiva with two hands. This variety is not known to Śilpa texts (*Hind. Ico.* p. 234 note). Sculptures nos. 25 and 42 depict the deity with four hands. The position of the legs in no. 25 does not agree with any of the positions mentioned in the texts. The form in sculpture no. 42 and icon no. 12 agrees with the description of the *Bhujaṅga trāsa* variety.

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IV. THE BHĪMĒŚVARA TEMPLE OF CHĀḶUKYA - BHIMAVARAM

Cāḷukya-Bhīmavaram is a small village situated in the Kākināḍa taluk of the East Godavary district in Āndhra Pradesh. It is on the southern bank of the canal behind the Sāmalkōṭ Railway Station on the Vijayavāḍa-Waltair section of the Southern Railway.

There are two temples in this village, the Māṇḍavya-Nārāyaṇa temple, situated on the bund of the canal and the Cāḷukya-Bhīmēśvara temple, situated in the interior.

This temple was constructed by the famous Eastern Cāḷukyan king, Cāḷukya-Bhīma and its deity was named after the monarch as Cāḷukya-Bhīmēśvara, towards the end of the ninth century A.D. The place was known as Kumārārāma.

INSCRIPTIONS

There are twenty-seven inscriptions in this temple which supply interesting information. They range in dates from 1147-1494 A.D. One of them (*S.I.I.*V. No. 42) mentions Cāḷukya-Bhīmavaram as situated the *Gōdāvarī-Vaḍagara-Śakaṭa maṅtaninādu*, a subdivision of *Rājēndracōḷamaṇḍalam.* Another, dated S. 1336 (1414 A.D.), states that a certain Cōdōzu Kommana and his brother, Prōlu, gifted the Nandi, a bell and a *tōraṇa*, (*Ibid* 38). One record, dated S. 1344 (1422 A.D.), mentions that Maṇtripragaḍa Sūrana built the *mukhamaṅṭapa* of eight pillars and the *maṅṭapa* above it (*Ibid* 36). Another record, dated two years later, states that this Sūrana also built the eastern entrance to the temple (*Ibid* 39) and gifted a swinging cot to the god. A record of S. 1348 (1426 A.D.) states that the place was known as *Kumārārāma* and that Maṅtripragaḍa Sūrana installed in the *garbhagṛha*, an image of Gaurī (*Ibid* 31). An inscription of S. 1350 (1428 A. D.) refers to a linga named Siddhēśvara, inside the temple compound and registers the gift of a gold cow and utensils of bronze to that deity by a Viśvēśvara guru (*Ibid* 52). Another states that in the cyclic year Plavaṅga, thieves pulled down the nandi on the Nandi pillar situated opposite to the western entrance and that in the cyclic year Saumya, a certain Kaṅnisetṭi installed a new nandi, sculptured out of a stone brought from Kōṭilingālu at Rājahmundri. (*Ibid* 95). Another inscription of S. 1045 (1123 A.D.) states that a Dūla Singana presented to the temple an image of Kalyāṇa-Caṅdraśēkhara and gifted one putti of land, a bull, a bronze lamp stand and cows (*Ibid* 32). According to a record of S. 1069 (1147 A.D.) a Pregaḍa installed a Naṭarāja image in the temple (*Ibid* 40). A certain Saṅkyarāju gifted a village in *Pottapinādu* in S. 1126 (1204 A.D.) for an offerring named *amudupaḍi* (*Ibid* 55). The Cāḷukya-Cōla king, Rājarāja, gifted twenty *puṭṭies* of wet land and a garden to god Sōmēśvara in the 40th year of his reign (*Ibid* 50). In S. 1270 (1348 A D) the son of the priest of goddess Umā made a gift to the deity (*Ibid* 35). A stone quarry in the village of Sāmarlapūḍi was gifted to the temple during the rule of Kumāragiri Reḍḍi of Koṇḍavīḍu and his local governor, Allāda for building the compound of the temple (*Ibid* 43) Chitrapu Bhīmanna and Mallanna gifted in S. 1346 (1424 A.D.) some land to the temple for the *upahāravasara* and *nityakṛtya* and a cow and utensils required in this connection (*Ibid* 47). Jiyya Mallasānamma, queen of Vīrā Reḍḍi, son of

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Allāda Reddi and the ruler of Rājahmundry, purchased a flower garden on the west bank of the Kumāranadī, for 4 *ṭaṅkas* and gifted it to the god in S. 1356 (1434 A.D.) and gave one *Kha* of land to the keeper of this garden and one kha for supplying *upahāra-dhānyālu* to the god, both plots of land purchased for 20 *ṭaṅkas*. (*Ibid* 34) Pālūri Erramanāyanimgāru dug the Eluturti-nandī from the Elānadī, brought it to Gōvāḍa and gifted it in S. 1416 (1494 A.D.) to the god (*Ibid* 37). One record states that Rudraya, the Karanam of Bhīmavaram, owed to a Murāri Mahāreḍḍi a sum or 500 *ṭaṅkas* and that this amount was gifted to the god for *nitya-naivēdya*. (*Ibid* 45).

ARCHITECTURE

This temple resembles in all respects the Bhīmēśvara temple of Drākshārāma. It has a double *prākāra* built of large blocks of stone and the main shrine in the centre with a pillared verandah of two stories on the four sides. The outer wall has a cornice plain and unadorned on the outside while its inner side is decorated with lotus leaves and garlands of beads. This wall has four entrances in the four cardinal directions. The entrance in the north is now used as the principal entrance to the temple. On the outer side it consists of a pillared *maṇṭapa* with walls decorated with pilasters. It is all cemented and coloured. The inner side of this entrance consists of a rectangular portico with a doorway in the middle projecting from the outer wall.

The base of the right wall consists of (a) a wide *upāna* (b) a plain *paṭṭa* (c) a plain *tripaṭṭa* (d) *gaḷa* cut by short pilasters into eight compartments containing two lotuses with a lion facing the west with its fore-paw raised, lion facing right with its fore-paw raised, two lotuses, two lotuses, one lotus, lion facing left with the front paw raised, a lotus, lion with human body resting on its knees upraised and a lion facing right. The wall above this base is built of plain blocks of stone. It contains at intervals, five pilasters with beams portruding on their capitals. Above this is a horizontal row of fifteen rafter ends. Above this is a moulded cornice decorated with lotus leaves and garlands of beads. Three figures adorn this cornice—(1) a man sitting with his legs folded, the left hand resting on the ground and the right holding an object. (2) a gable surmounted by *siṁhalalāṭa* and (3) man and woman riding a *makara*. The carnice above the door-way contains a row of *siṁhalalāṭas* and the figure of Hanumān facing left with his left hand outstretched and the right on the chest and a lion facing right holding in both its front paws a liṅga on *vēdī*.

The left wall of this entrance is similar in construction to the right. It contains the following sculptures on the cornice—(1) a woman with sword in the right hand and the left upraised, coming out of the mouth of a *vālī* (2) *Kṛṣṇa* dancing in the *bhujaṅgatrāsa* pose, the right hand holding a ball of butter and the left hanging, (3) a woman with the body of *vālī* flying with the upper hands raised and holding a *vīṇā* in the two lower hands.

Kālabhairva shrine:—Passing through the entrance described above, one enters the outer enclosure of the temple. There is a small shrine in the north-western corner of this compound dedicated to Kālabhairava. The *adhiṣṭāna* of this shrine consists of three flat *paṭṭas* with two plain *gaḷas* in between them. The walls above are plain and there are six pilasters surmounted by a horizontal row of rafter ends on each of them. The *kapōta* above is decorated with six semicircular

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elevations. The *vimāna* of the shirne is surmounted by *Nāgara śikhara* and is decorated with *śālās* and *kūṭas* adorned with *siṁhalalāṭa* gables. Above them is a step containing nandis in the four corners. The entrance of the shrine on the east is simple and made of two pillars. This leads into the cella which has *dvārapālakas* at the base and whose upper beam contains the figures of Bhairava in the centre and male and female devotees on either side. In the centre of the cells is an image of Bhairava.

Estern entrance:—There is a wide entrance in the east in the outer wall with a projecting *maṅṭapa* on the outside. This faces a tank with a small *maṅṭapa* in its centre. Very near this entrance there is a large linga in *yōni* set up on a low pedestal.

Western entrance:—This entrance is similar in construction to the one in the east. To the right of this entrance on the inner side of the wall there is a fine image of Gaṇapati in a niche surmounted by a *siṁhalalāṭa* between two pilasters. Beyond the wall and facing the entrance is a raised platform on which there is a tall stone pillar surmounted by a nandi.

Maṅṭapa:—There is a big *maṅṭapa* with sixty six pillars in the north-western corner of the outer enclosure. There is one peculiar pillar in the centre of this *maṅṭapa* with a lion at the base, a square block above it, a design dominated by a *siṁhalalāṭa* above it surmounted by two lotuses and the octagonal shaft above all. There is a small porch at the northern end of this *maṅṭapa* and its two front pillars contain lions at the base.

The inner enclosure:—The inner wall separating the outer and inner enclosures is constructed of large blocks of stone rivetted into each other. It is in two sections like the inner wall of the Drākshārāmā temple. The lower section contains pilasters at intervals surmounted by gables with *siṁhalalāṭas*. Above the pilasters is a horizontal row of rafter ends and above it a low *kapōta*. Above this section is another, similarly constructed. There are four *kūṭaśālas* in the four angles of this inner wall. There are two storied entrances in the east, south, west and north in this inner wall.

Inside this inner enclosure there is a two storied verandah all round with a row of pillars in the front. The verandah before the eastern entrance is wider and contains a finely carved nandi. There are two small *maṅṭapas* in the north-eastern and north-western corners. There are fourteen small shrines in the back wall of this verandah containing fine icons.

Miniature shrine:—There is a miniature shrine to the south of the entrance to the ground floor of the main shrine. This shrine is set up on a pedestal with an image of Gaṇapati to the left. The base of this shrine has sculptures in compartments. The front or eastern part has three compartments. The figures in the central compartment are worn out. The compartments on either side contain the figures of a man playing flute, another playing the *mṛdaṅga* and a third beating the cymbals. The base on the south contains the figures of a man with his left leg bent and the right upraised holding a dagger in the right hand and resting the left hand on the left thigh, two sages carrying *kamanḍalas* in their left hands, two men with a woman between them and two

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sages with *kamandalas.* The front wall of the shrine has, in the centre, a plain entrance with a *dvārapālaka* on either side standing in *vytyastapāda.* They hold *ḍamaru* in upper right hand, *nāga* in the upper left, rest the lower right hand on a *gadā* and keep the lower left in *abhaya.* The southern wall has four compartments containing the figures of Gaṇapati standing, Indra riding the Airāvata, Kumāra with six heads and a deity seated on an elephant. The north wall has four compartments containing the figures of a deity with four hands, a deity sitting in *padmāsana* and holding *paraśu* in the right hand and resting the left hand on the left thigh, Vīrabhadra with eight hands with Dakṣa standing to his left and a deity on an elephant.

There is a plain flat hand above these compartments all-round. Above it is a row of dwarfs supporting the superstructure. Above is a moulded *kapōta* adorned with gables surmounted by *siṁhalalāṭas.* Above this is another narrow band containing a row of geese. The *vimāna* of the shrine contanins several rows of decoration and sculpture. The first or bottom row has three compartments in the east containing the figures of a four-handed deity riding a bull, and Śiva dancing. Śiva has his right leg bent and resting on *apasmārapuruṣa* and the left thrown across to the side in the *bhujaṅgatrāsa* pose. The two upper hands hold weapons. The lower right hand is in *abhaya* while the lower left is in *karihasta* across the chest. Then there is a deity carrying a sword and riding an elephant. In the south, there are the figures of a deity with a sword in one hand riding an elephant, Gajāsurasamhāramūrti, and a deity with a sword in one hand riding an elephant. In the north, the wall contains the figures of a deity with sword in one hand riding a horse, Gajāsurasamhāramūrti and a deity with a flag in the right hand riding an animal. The second *tala* of the *vimāna* consists of a flat band running all-round. There are a number of short pilasters at intervals in the third *tala.* Next there is a plain moulding with a *gaḷa* above it. Above is a narrow band with nandis in the four corners. Above are a *Nāgaraśikhara* and *Kalaśa.*

Main shrine–ground floor: The shrine of Cāḷukya–Bhīmēśvara is in the centre of the inner enclosure. It contains two stories. The *adhiṣṭāna* consists of *upāna*, two recesses and three plain flat *paṭṭas.* The walls above contain a few pilasters at long intervals. Above them is a row of rafter ends and above it a narrow *kapōta.* Above this cornice is another section of the wall similarly constructed. In the middle of each wall in the lower section there is a square niche fitted with a perforated screen which admits light and air into the *garbhagṛha* in the interior. In the upper section of the wall there are four open entrances letting in light and air into the sanctum on the upper floor. There is a narrow *maṇṭapa* before the shrine on the ground floor with an entrance in its centre and two narrow compartments of four pillars each on either side. There is a nandi in the centre on the ground. On either side of the entrance and in a niche in the narrow compartment there is a *dvārapālaka.* At the base of the entrance are two lions facing each other. Above them are *dvārapālakas* carrying *nāga, triśūla* and *gadā* Above are three rolls of scroll work. The lintel contains the figure of Gajalakṣmī seated in *padmāsana* and carrying a lotus in each hand with an elephant on either side pouring water over her. There are four sections beyond this entrance, each with a plain doorway. The second of these has *dvārapālakas* at its base. Inside the *Garbhagṛha* is a plain *vēdi* containing a tall linga octagonal in shape.

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Main shrine-upper floor : There are two narrow doorways, one on either side, behind the *mantapa* on the ground floor before the shrine. Beyond these doorways is a flight of steps leading to the upper floor. This upper floor consists of a pillared verandah in the front, a *mantapa* beyond it and the *antarāḷa* and *Garbhagṛha* to its west. There are six pillars to the north and south in the verandah in the front. In the centre and facing the linga, in the cella is a fine nandi with a pair of *pādukas* before it. There is a wall with a doorway at the western end of this verandah. This doorway has finely carved *dvārapālakas* at its base, scroll work on the vertical jambs and the figure of Gajalakṣmī on the lintel. Beyond this verandah is a narrow *mantapa* with a row of three pillars on either side. To the north and south of this row of pillars there is an opening through which the flight of steps reaches the upper floor. Beyond this narrow *mantapa* there is a *pradakṣiṇa* going round the *Antarāḷa* and *Garbhagṛha.* There are three open entrances in this *pradakṣiṇa* on the south, west and north. Between the outer wall in which these entrances are situated and the *Antarāḷa* and *Garbhagṛha* there is a row of carved pillars. The *Antarāḷa* is narrow and has a plain entrance. The *Garbhagṛha* has three more doorways in the south, west and north. In its centre is a wide *vēdī* now cemented and coloured all over. In the centre of the *vēdī* is the top part of the ocatagonal linga installed in the ground floor. To the north of this linga is an image of Pārvatī.

Vimāna: The *vimāna* of the main shrine is simple and plain and without any decoration It consists of the following in rows from bottom top-(1) three pilasters, empty space and three pilasters. (2) a plain, narrow, flat *paṭṭa* (3) a plain protruding *paṭṭa* (4) a row of geese (5) a plain protruding *paṭṭa* (6) a row of six semicircular elevations (7) a recess (8) three flat *paṭṭas* (9) *kūṭa*, pilaster, *śālā*, pilaster, and *kūṭa*, all surmounted by *simhalalāṭas* (10) *kūṭa* on two pilasters, *śālā* on two pilasters and *kūṭa* on two pilasters (11) a flat step with nandis in the four corners (12) a row of hanging lotus buds (13) three concentric lotuses and (14) the *kalaśa*. It is a *dvitala vimāna* of the *Nāgara* order.

SCULPTURES

There are a few interesting sculptures in this temple. The following are found on the inner wall:—

(1) Gaṇapati seated on lotus. (2) Hanumān. (3) A dancing figure with the left leg raised, the right hand holding a *gadā* and the left carrying a bow. (4) A woman squatting with her legs folded and the knees raised up (5) A man standing with his legs apart fitting an arrow to a bow (6) A dwarf with a protruding belly standing with the right hand put over his bent left hand (7) Man and woman in the sex act. (8) Man seated in *padmāsana* with his hands in *añjali.* (9) A woman standing naked and (10) Gaṇapati seated on a mouse.

ICONS

There are fourteen minor shrines in this temple containing fine icons.

In the shrines in the southern verandah—

1. *Sūrya*-Standing in *samabhaṅga*, this deity holds a lotus in each of his two hands. He is adorned with *kirīṭamakuṭa, makarakuṇḍalas*, three necklaces, *channavīra, udarabandha* and *mēkhalā* with a *simhalalāṭa* buckle.

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2. *Gaṇapati*-Seated on a lotus with a mouse below, this deity folds both the legs and rests them on the sides of his belly. He holds *paraśu* in the upper right hand, *triśūla* in the upper left, and *danta* in the lower right and hangs the lower left so as to touch the belly. His trunk is bent to the left. He has a *yajñōpavīta* and *nāgabandha* on the belly.

3. *Saptamātṛkas*-(a) Brāhmī-seated with her right leg folded and the left hanging, this deity has three heads. (b) Seated as Brāhmī above, this deity holds *triśūla* in the upper right hand, *akṣamālā* in the upper left, keeps the lower right in *abhaya* and the lower left on the left knee. There is a *vṛṣabha lāñchana* below. (c) Vaiṣṇavī - This deity holds *cakra* in the upper right hand, *śaṁkha* in the upper left, keeps the lower right in *abhava* and the lower left on the left knee. There is the *Garuḍa lāñchana* below. (d) Kaumārī-This deity holds *vajra* in the upper right hand, *kukkuṭa* on a pillar in the upper left, keeps the lower right in *abhaya* and the lower left on the left knee. There is the *mayūra lāñchana* below. (e) Vārāhī-This deity holds *kunta* in the upper right hand, *akṣamālā* in the upper left, keeps the lower right in *abhaya* and the lower left on the left knee. There is the *varāha lāñchana* below. (f) Male deity–This deity holds an object in the upper right hand, *paraśu* in the upper left, keeps the lower right in *abhaya* and lower left on the left knee.

4. *Vīṇādharamūrti*-Sitting with the right leg folded and the left folded at the knee and upraised, this deity holds *triśūla* in the upper right hand, *akṣamālā* in the upper left and a *vīṇa* with the two lower hands.

5. *Vyākhyāna-Dakṣiṇāmūrti*–Seated with the left leg folded and the right hanging, this deity holds *śūla* in the upper right hand, *akṣamālā* in the upper left, keeps the lower right in *cinmudra* and holds a book in the lower left hand. He has *jaṭāmakuṭa*, *Yajñōpavīta* and *udarabandha*.

6. *Brāhma*-Standing in *samabhanga*, this deity holds *akṣamālā* in the upper right hand, *kamaṇḍalu* in the upper left, a staff in the lower left and keeps the lower right in *abhaya*. He has three heads and is adorned with *makarakuṇḍalas*, *Yajñōpavīta*, *udara-bandha* and *kirīṭamakuṭa*.

7. *Sarasvatī*:—Seated on a lotus *pīṭha* in *padmāsana*, this deity holds *akṣamālā* in the upper right hand, *vīṇa* in the upper left and a book in the lower left hand resting on the left knee. Her lower right hand is in *abhaya*. She wears a *kirīṭa-makuṭa*, two necklaces, *kucabandha*, *Yajñōpavīta*, *makarakuṇḍalas* and an *ardhōruka*.

8. Linga in a small shrine built against the wall.

9. *Kumārasvāmi*.—Standing in *samabhanga*, with the peacock behind, this deity holds Vajra in the upper right hand, *kukkuṭa* on a pillar in the upper left hand,

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keeps the lower right hand in *abhaya* and the lower left at *kaṭi*. He wears *makarakuṇḍalas*, *channavīra*, and *graivēyaka*.

10. Nāga slab in a shrine built against the wall.

11. *Mahiṣāsuramardanī*:—In a shrine in the verandah to the north.

12. *Viṣṇu*:—Standing in *samabhaṅga*, this deity holds *cakra* in the upper right hand, *śaṁkha* in the upper left, *gadā* in the lower left and keeps the lower right in *abhaya*. He wears *makarakuṇḍalas*, *kirīṭamakuṭa*, *Yajñōpavīta*, *udarabandha* and anklets. He wears a *girdle* with the *siṁhalalāṭa* buckle.

13. Female deity:—Seated in *padmāsana*, this deity holds lotus in the right hand and keeps the left hand on the left knee.

14. *Śani*:—Seated with the left leg folded and the right hanging, this deity holds *paraśu* in the upper right hand, *akṣamālā* in the upper left, keeps the lower right in *abhaya* and rests the lower left hand on the left knee with the palm open. He has *jaṭas* flowing to the sides and wears *yajñōpavīta*.

15. *Vīrabhadra*:—Standing with the right leg steady and the left placed lightly forward and resting on *apasmarāpuruṣa*, this deity has ten hands. The upper right hands hold *triśūla*, *khaḍga* and *pāśa* and the fourth is in the *tarjanī* pose. The upper left hands hold *ḍamaru*, *ṭaṅka*, *dhanus* and *kapāla*. The lower right hand holds *khaḍga* while the lower left rests on a big shield. He has *nāgakuṇḍalas*, necklaces, *yajñōpavīta* and *udarabandha*. Two tusks come out of the sides of the mouth.

16. *Kumāra*:—This image is in a shrine built against the west wall. Standing in *samabhaṅga*, this deity holds *triśūla* in the upper right hand, *kukkuṭa* on a pillar in the upper left, keeps the lower right in *abhaya* and the lower left in *varada*. He wears two long garlands, one reaching the knee and the other reaching the ankles. There are five cobra hoods above his head.

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V. MĀNADAVYANĀRĀYAṆA TEMPLE CHĀLUKYA BHĪMAVARAM

This temple is situated on the southern bank of the canal behind the Sāmalkōṭ railway station on the Vijayavāḍa—Waltair section of the Southern Railway. It is enclosed by a compound wall with an entrance in the east consisting of a pillared portico surmounted by a modern superstructure. Beyond this portico is an open yard known as the temple garden. In the northern and southern walls of this yard and in the walls on either side of the entrance are a number of niches containing sculptures.

INSCRIPTIONS

Several inscriptions supply useful information about this temple. One record dated in C. V. E. 9, registers the gift of four *puṭṭis* of land to the temple of Māṇḍavya situated in Vēṅgināḍu for the longevity of king Bhūlōkamalla. (S.I.I. V–68). Another records the gift of two lamps to Rājanārāyaṇa-Viṣṇu by Daṇḍanāyaka Kāmanayya, the *pradhāni* of the Cāḷukyan emperor, Tribhuvanamalla (*Ibid* 63). One inscription, dated in C. V. E. 46, states that the Śrīvaiṣṇavas and Sānis of the temple gifted two villages in Prōlunāṅḍu to Baṁmanakka as *Sānivṛtti* in the Rājanārāyaṇa temple at Bhīmavaram situated in the Sakaṭamantanināḍu (*Ibid* 62). One record, dated in the thirty-first year of Vīrapermāḍidēva Viṣṇuvardhana, states that the king gifted *aṅtarāya* and *veṇṇāya* of the annual value of 27½ *māḍas* to god Rājanārāyaṇa-Viṇṇagarāḷvār (*Ibid* 59). One record, dated in the thirtieth year of the reign of Viṣṇuvardhanaṁahārāja mentions the Rājanārāyaṇa-Viṇṇagarāḷvār temple in the Sakaṭamaṅtanināḍu in the Gangaikoṇḍacōdavalanāḍu in the Kulōttungacōḷamaṇḍala and its staff viz., ten brāhmans of the choultry, one brāhman doing the *tiruvārādhana*, torch-bearer, brāhman cooks, cleaner of vessels, reciters of the *Tiruvāmurai*, svastisēvalavāru, keepers of the garden, lamp lighters, conch blowers, potter, smith, ācārya and others. It also mentions several occasions of worship like *rēpaṭi-saṅdhya*, *madhyāhna-saṅdhya*, *amudu*, *nityahōma*, *cerubali*, *rātri-saṅdya* and festivals like ayanas, viṣus, Hastā-nakṣatra, and pavitrārōha (*Ibid* 66). One inscription registers gifts made by king Vīracōḍa on the occasion of his birth day (*Ibid* 69). King Rājarāja gifted a village in the sixteenth year of his reign and arranged for the maintenance of an ācārya, priest, cook, brāhman who cleaned the interior, brāhman reciter of the *Tiruvāmuḍi* and dancers (*Ibid* 82). Another record mentions the celebration of the Śrīmahōtsava and temple staff like dancers, mēlunāyaka, beaters of drums, conch blowers etc. (*Ibid* 80).

ARCHITECTURE

There is a narrow *maṅṭapa* containing nine rows of six pillars each at the western end of this yard, with a raised square between highly ornamented pillars. The inner and under sides of the beams above these pillars contain circles with fine bead ornamentation and figures of dancers. There is also a long flowing garland resembling the wavy garland in the Amarāvati sculptures. Beyond this *maṅṭapa* is a pillared *pradakṣiṇa* on the south, west and north. The *aṅtarāḷa* and *garbhagṛha* are situated inside the *pradakṣiṇa*. The *antarāḷa* is narrow and deep and is in four sections

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each higher than the other. The *garbhagṛha* contains a fine image of Viṣṇu standing in *samabhaṅga* holding *śankha*, *cakra* and *gadā* and keeping the lower right hand in *abhaya*.

SCULPTURES AND ICONS

The following sculptures are to be found in niches in the walls of the open yard of the temple—

Viṣṇu and Garuḍa.—This is a peculiar image. Garuḍa is in the flying pose and Viṣṇu is seated on his shoulders with his left leg folded and the right hanging. He has eight arms. The right hands hold *cakra*, *dhanus*, *khaḍga* and *paraśu*. The left hands hold *śankha* and two weapons while one is in *varada*. He is adorned with *cakrakuṇḍalas*, and *hāra* reaching upto the knees.

Yōganarasiṁha.—Seated cross-legged, with the *yogapaṭṭa* binding the knees, this deity holds *cakra* in the upper right hand, *śankha* in the upper left hand and keeps the two lower hands stretched and resting on the knees. He wears a *kirīṭamakuṭa*. He has lion's ears and his mouth is open with the mane below the chin and whiskers spreading to the sides. He wears a long garland reaching below the knees.

Male deity.—This deity has three faces and is in the flying pose. He has a dagger thrust into the girdle round his waiste. He has ten hands and holds dagger, sword, ring, whip and dagger in the right hands and *ṭaṅka*, *khēṭa*, dagger, and another object in the left hands. One left hand is in *tarjanī*. He wears *cakrakuṇḍalas*, *kaṭisūtra* with tassels and a long garland reaching the knees.

Male deity.—Seated in padmāsana, this deity has four hands. He holds a square object in the upper right hand, lotus with stalk in the upper left, passes the lower right round the back of Dēvī seated on his right thigh and keeps the lower left in *varada*. He is profusely decorated and wears *patrakuṇḍalas*, a wide *graivēyaka*, *udarabandha*, *Yajñōpavīta* and a garland reaching the knees. Dēvī sits with both her legs hanging, holding an object in both the hands stretching them forward.

Female deity.—Seated with the left leg folded and the right hanging this deity holds *paraśu* in the upper right hand, *akṣamālā* in the upper left, keeps the lower right in *muṣṭi* and rests the lower left on the left thigh in *abhaya* keeping a circular object in the palm.

Male deity.—Seated with the left leg folded and the right hanging, this deity holds his right hand in *vismaya* on the chest and raises the left hand up also in *vismaya*. Behind him is another male deity. Above is a tree with a monkey on it.

Vēṇugōpāla.—There is a cow and a gōpi on either side of this deity.

Nṛttagaṇapati.—This image is placed against the low parapet wall of the *maṇṭapa* at the western end of the open yard. The left leg of the deity is upraised and only its toe rests on the ground. The right leg is bent at right angles to the knee in the *bhujaṅgatrāsa* pose. He holds *paraśu* in the upper right hand, *pāśa* in the upper left, keeps the lower right on the stomache and the lower left in *karihasta*.

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VI. AMARĒŚVARA TEMPLE, AMARĀVATI

Amarāvati, a celebrated centre of Śaiva pilgrimage in Āndhradēśa, is situated on the southern bank of the Krishna in the Sattenapalli taluk of the Guntur district. It can be reached from Guntur by bus and from Vijayavāḍa by boat. Nearby is the site of the famous *mahācaitya* of the Buddha and the equally famous village of Dharaṇikōṭa, one time capital of many dynasties. It is one of the Pañcārāmas and the seat of a *siṁhapariṣat* of the Śaivas and its god, Amarēśvara, is said to have been installed by Indra.

INSCRIPTIONS

The Amarēśvara temple of Amarāvati contains 35 inscriptions ranging in dates from 1129 to 1626 A.D. Half the number belongs to the Later Cāḷukya, Kōṭa, Cāgi, Velnāḍu, Kākatīya, Reḍḍi and Vijayanagara dynasties. One of them mentions a gift made by a subordinate of *Mahāpradāna* Daṇḍaṇāyaka Bāṇasavergaḍe (*S. I. I.*, VI, 217). Another records a gift made by a subordinate of *mahāmaṇḍalēśvara* Kulottunga Coḍa Goṅka (*Ibid* 239). A karaṇam named Ellaya, gifted in S. 1080 fifty *birudugadyas* and arranged for the offering of *tirumantrabōnam* at the dawn at the time of *dhūpa*. (*Ibid* 235). Kavaliya Siṅgana, the *pradhāni* of Cāgi Pōtarāja, gifted in S. 1079 two lamps to the god. (*Ibid* 218). A ruler of the Cāgi family gifted *suṅkamu* and other taxes for offering daily *naivēdya* to the god (*Ibid* 222). Kōta Kētarāja gifted in S. 1104 the village of Erukokalla in the *Koṇḍanatavāḍi-viṣaya* for the merit of his mother, Sabbamā, three more villages in the same division for the merit of his father and the village of Anamarlapūḍi for the merit of his brother, Cōdarāju (*Ibid* 236). One record registers gift of lamps by Viṅjamadēvī, Sabbamā, Pārvatī, Nāgama and Komaramā, the queens and Sabbamā and Lakṣmī the daughters and Sōmaladēvī Nāgamadēvī, Cōdamadēvī, Guṇḍamadēvī and Gadyavīramadēvī, the concubines of Kōta Kētarāja (*Ibid* 228). Another record mentions the Kōta chiefs as the worshippers of the feet of Amarēśvaradēva (*Ibid* 224). One inscription of S. 1210 mentions the *pūjārulu* and *sānulu* of the temple (*Ibid* 225). Jetanamu Peddi, the *mantri* and *purōhita* of the Reḍḍi king, Kāṭaya Vēma, gifted a flower garden (*Ibid* 226). The Reḍḍi king, Prōlaya Vēma, placed five gold *kalaśas* on the *Vimāna* of the temple in S. 1267 for the merit of his younger brother, Mallayareḍḍi (*Ibid* 243). An inscription of S. 1283 records the re-installation of the linga of god Amarēśvara by Vēmana, the minister of the Reḍḍi king, Anavēma (*Ibid* 225). In S. 1416 a Mallaya-pradhāni gifted to god Kamathēśvara in the Amarēśvara temple the taxes collected by the *Dharaṇi-kōṭa–pañcānanaṁvāru*, and the *palyà-paṅnu* collected by the *Amarēśvarapu–pakcānanaṁvāru* at the instance of the *Padunāhugu–tapala–pakcānanaṁvāru* of the area between Koṇḍapalli and Bezavāḍa. (*Ibid* 219). The famous Vijayanagara emperor, Kṛṣṇaraya, visited the temple in S. 1437 after his conquest of the fortress of Koṇḍavīḍu and performed the *tulābhāra* ceremony before god Amarēśvara. His queen Cinnādēvī performed the *Ratnadhēnumahādāna* and the other queen, Tirumaladēvī performed the *Saptasāgaramahādāna* (*Ibid* 248). A certain Handrika Peddamantri visited the temple in S. 1548 and re-installed the linga of Amarēśvara (*Ibid* 227).

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ARCHITECTURE

The linga of Amarēśvara is situated on the upper floor of a small shrine surrounded by three *prākāras*. The main entrance to the outer or first *prākāra* is in the south and faces the main road. It is surmounted by a gōpura of later construction. The court yard inside this *prākāra* contains nine shrines which house in order, a linga named Paramēśvara, Vīrabhadra, Jwālāmukhī, Pārthīśvara, Sōmēśvara, Mahiṣamardanī, Kōsalēśvara and Virabhadra. Inside is the second *prākāra* with only one entrance in the west. There are six small shrines inside this enclosure housing the images of Kūmara, Hanumān, Gaṇapati and Bhairava. In the centre of this enclosure is a big raised platform with a flight of steps in the north and south near the eastern extremity. The walls of this platform are decorated with pilasters at intervals and are surmounted by a narrow moulded *kapōta*. Above the *kapōta* is a low parapet wall. This parapet forms the third or innermost enclosure. In this enclosure are to be found four small shrines in the cardinal directions, each with a linga inside. There is one *dhvajastambha* to the east and another with a *balipīṭha* to the west. In the centre of this enclosure is the shrine of Amarēśvara.

The *adhiṣṭāna* of the *garbhaghṛa* and *antarāḷa* consists of *upāna*, *tripaṭṭa*, *paṭṭa*, a narrow *gaḷa* cut into compartments by short pilasters and a broad *āliṅgapaṭṭika*.

The north and south walls of the *garbhagṛha* contain in order, two pilasters, a projecting *kōṣṭa* between two pilasters another projecting *kōṣṭa* between two pilasters and two pilasters. The back wall is decorated with a pilaster, a projecting *kōṣṭa* between two pilasters, a *kōṣṭa* between two pilasters and a projecting *kōṣṭa* between two pilasters. The walls of the *antarāḷa* contain two pilasters, and a *kōṣṭa* between two pilasters.

The shrine contains on the axis the *garbhagṛha*, *antarāḷa*, *mukhamaṇṭapa* and *mahāmaṇṭapa*. The *mahāmaṇṭapa* has four rows of six pillars each all plain and of the Cāḷukyan type. There is a life size statue of Rājā Vāsireḍḍi Venkaṭādri Nāyuḍa in this *maṇṭapa* standing with his hands in *añjali* facing the linga of Amarēśvara. The *mukhamaṇṭapa* beyond has openings in the north and south. There are four stout pillars in the centre with the space between them slightly raised. The under side of the ceiling above is decorated with a square in *ṣaṭkōṇa*. There is a small Dēvī shrine to the north in this *maṇṭapa*. The *antarāḷa* is plain and narrow. The *garbhagṛha* contains a tall marble linga emanating from out of the vedi with an indenture at the top.

The vimāna contains on each side a row of six pilasters, a *kapōta* above them, a step with a lion in each corner, another step, a four sided *Nāgara sikhara* and *kalaśa*.

The vimānas of all the minor shrines in this temple area contain two or more steps, a narrow *gaḷa* and *Vēsara* śikharas.

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VII. SŌMĒŚVARA TEMPLE, SŌMARĀMA

Sōmārāma is one of the five famous *ārāmas* of Āndhradēśa. It is now known as Sōmāram and forms part of the village of Bhīmavaram in the West Godavary district. The area containing the temple is situated immediately behind the Railway station.

This temple is situated inside a walled compound and faces the east. Before it is a tall stone pillar surmounted by a nandi and behind it a big tank with another nandi pillar in its cetre. There is only one entrance to the compound and it is surmounted by a short gōpura of modern construction. The temple is a two storeyed structure like those of Drākshārāma, Chāḷukyabhīmavaram and Amarāvati.

The *adhiṣṭāna* of this temple is peculiar and in two sections. The lower section consists of *upāna*, *paṭṭa*, *gaḷa*, *paṭṭa* and another wide *paṭṭa*. The upper section contains *paṭṭa*, *kumuda*, *paṭṭa*, broad *paṭṭa*, another *paṭṭa*, *tripaṭṭa* and *aliṅgapaṭṭikā*. There are broad vertical bands at intervals from the bottom to the top of the *adhiṣṭāna*.

Each of the four walls of the temple on the ground floor has a *dvāra* or entrance. The portion on either side of the entrance contains a projection with three pilasters, pilaster surmounted by a *siṁhalalata*, and two pilasters. There is a row of rafter ends above the *dvāra* and above it the *kapōta* decorated with *siṁhalalata* gables. Above the *kapōta* and on the edge of the roof is the series–*kūṭa*, *pakjara*, *śālā*, *pakjara*, big *śālā*, *pakjara*, *śālā*, *pakjara* and *kūṭa*.

At the eastern extremity on the axis is a large *maṇṭapa* of modern construction. Beyond this is the *mukhamaṇṭapa* with four Cāḷukyan pillars in the centre. The under side of its ceiling has two squares, one inside the other. To the north is a small compartment containing the Dēvī shrine. The *aṅtarāḷa* beyond is plain and narrow. The *garbhagṛha* contains a granite linga with mark on its front.

Each wall of the first floor is decorated with a projection containing three pilasters, a recess, a projecting pilaster, a recess, a projection with three wide pilasters, a recess, a projecting pilaster and a projection with three pilasters. The interior consists of an open *maṇṭapa*, a narrow corridor and the *garbhagṛha* beyond containing an image of Annapūrna.

There are a few shrines within the courtyard of the temple dedicated to minor deities like Kumāra, Hanumān, and Sūrya and these seem to be modern constructions.

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VIII. RĀMALINGĒŚVARA TEMPLE, PĀLAKOLLU

Pālakollu, otherwise known as Kṣīrārāma, is one of the five famous *ārāmas* of Āndhra-dēśa and a popular centre of Śaivite pilgrimage. This town is situated in the West Godavary district of Āndhra Pradēsh amidst green fields and fine gardens. It is on the Niḍadavōlu–Narsapūr section of the Southern Railway. Almost in the middle of the town and surrounded by dwelling houses and bazars on all sides, there is a temple dedicated to Śiva under the names of Kṣīrārāmēśvara and Rāmalingēśvara.

TRADITION

Interesting information about the mythical origin of the temple is available in the Bhīmēśvarapurāṇamu written by the celebrated Telugu poet, Śrīnātha. According to a story contained in it, Śiva fought with the *asuras* of Tripura and destroyed them and their city. Everything perished except a linga worshipped by the demons. Śiva broke it into five pieces. These pieces were set up as so many lingas in five places, which subsequently came to be known as the *Pancārāmas* and these lingas became the favourite spots for Śiva's presence. One of these five pieces was set up in the village of Bālakōṭa *alias* Kṣīrārāma by Śrī Rāma and came to be known as Rāmalingēśvara.

INSCRIPTIONS

There are forty six inscriptions in this temple ranging in dates from 1136 to 1640 A.D. and belong mostly to the Cāḷukya chiefs of Niḍadavōlu, the Haihayas of Kōnamaṇḍala, the Velanāḍu, chiefs of Chandavōlu and the Reḍḍi kings of Rajamahēndravaram. One inscription, dated in S. 1058, registers the gift of a lan p by the Velnāḍu chief Cōḍa, son of Goṇka. entrusted to the care of 300 *sānis* of the temple (*S.I.I.*V–160). Another records the gift of seven *niṣkas* by a subordinate of king Rājēndra Cōḍa and mentions the 300 *sānis* and *Vaḍārunāyakas* of the temple. (*Ibid* 162). A subordinate of Kōna Satyarāja gifted fifty cows for a lamp and ten *gaṇḍamāḍas* for a flower of gold (*Ibid* 139). Gunḍāmbikā, the queen of the Velnāḍu king, Cōḍa, gifted a lamp to god Bhīmēśvara of Kṣīrārāma and commissioned the *stāhnapati* 300 *sānis* of the temple to maintain the gift (*Ibid* 161) in S. 1158. Upēndradēva Cakravarti, the Cāḷukyan chief of Niḍadavōlu, gifted a lamp in S. 1181 (*Ibid* 141). Anyamābmā, the queen of Kōna Bhīmarāja, gifted a lamp in S. 1183 (*Ibid* 121) and another in S. 1188 for the merit of her son, Cāḷukya Vīrabhadra. (*Ibid* 122). A gift of fifty cows was made for a lamp in S. 1184 for the merit of Kōna Gaṇapatidēva and his mother, Anniyamā mahādēvī (*Ibid* 150). The Kōna chief Gaṇapati, arranged for the supply of one *nandi-mānik* of ghee per day for keeping a lamp in S. 1197 (*Ibid* 123). Bronze doors were set up to the eastern *dvāra* of the *Nāṭyamaṇṭapa* of the temple in S. 1198 for the prosperity of Kōna Gaṇapatidēva (*Ibid* 157). In S. 1218 a devotee gifted land purchased for 21 *cinnas* and arranged for a food offering to be made to the god as *ardhajāmu-avasaramu* (*Ibid* 131). Udayamahādēvī, daughter of Mahādēva Cakravarti of Niḍadavōlu, and queen of Kōna Gaṇapatidēva, gifted ten *puṭṭis* of land in S. 1218 for the celebration of the *Dīpāvaḷi* festival and for feeding one thousand brāhmans

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on the occasion of the *Mahāśivarātri* (*Ibid* 125). Tōlēṭi Induśēkhara Cakravarti gifted a lamp in S. 1222 for the merit of his parents, Visṇuvardhana and Bhīmidēvī (*Ibid* 147). Pinaodaya mahādēvī, daughter of Mahādēva Cakravarti of Niḍudaprōlu, gifted land, a house site and a cattle shed for the maintainence of a lamp in S. 1228 (*Ibid* 124). Rājanārāyaṇa Cakravarti, son of Upēndradēva Cakravarti, gifted in S. 1238, three *puṭṭis* of land for the celebration of the *śanivāramahōtsava* in the *śanivāramaṇṭapa*, built by him and arranged for the celebration of the *Dīpāvaḷi* festival (*Ibid* 138). Sōmavallabharāja, son of mahāmaṇḍalēśvara Śrīnātharāja, gifted a lamp in S. 1240 (*Ibid* 151). Mahāmaṇḍalēśvara Kōna Bhīmarāja, son of Rāmanātha, instituted a *calivaṁdiri* at Kṣīrārāma in S. 1240 and gifted a house site and two *puṭṭis* of land to the brāhman who supplied water (*Ibid* 128). A present of twelve *māḍas* and ten *gadyas* was made to the temple treasury in S. 1286 at the command of Kōna Bhīmarāja (*Ibid* 156). Kāṭaya Vēmā Reḍḍi, the king of Rājahmundry, gifted a flower garden in S. 1307 (*Ibid* 155). A certain Nārabhūpāla, subordinate of king Piṁna, built a stone shrine in the courtyard of the temple and installed in it a linga naming it after king Allāḍa and gifted six *kha* of land and cows in S. 1311 (*Ibid* 135). King Annadēva gifted land in S. 1365 for the merit of his parents, Aitaraju and Annamadēvī (*Ibid* 145). Mancāḷḷa Naraharinēniṅgāru presented to the god in S. 1337 a gold *prabhā*, a chariot and clothes for the merit of king Allāḍa (*Ibid* 134). The same individual got a *kalyāṇamaṁṭapa* of twenty four pillars built in the temple for the merit of king Doḍḍaya Allāḍa (*Ibid* 133). An individual engaged in S. 1344 a man for the supply of incense for the daily offering of the *dhūpa* against a gift of three *kha* of land, a house site and a garden (*Ibid* 129). In S. 1546 a certain Gōṭēṭi Liṅgarāju gifted land in a village in the Kāñja–śīma for the merit of the Pādshāh (*Ibid* 166). A Kṛṣṇamma seṭṭi built a shrine in the court yard of the temple and installed Hanumān in it in S. 1562 (*Ibid* 120). One undated record states that the Pakcānanaṁvāru remitted a tax *Paṁnugudi* in favour of mason who attended to the repairs of the temple and commissioned the priests to make a daily food offerring to the deity in their name (*Ibid* 158).

ARCHITECTURE

Originally, the temple must have contained two *prākāras* or enclosures like the temples at Drakshārāma and Chāḷukyabhīmavaram but today the temple is much shrunk in size. It seems as though the houses and the roads surrounding the temple now have been constructed in what was originally the outer *prākāra*.

There is a tall gōpura facing the east surmounting the main entrance to the temple area. Beyond this is a rectangular area with rooms and dwelling houses of modern construction. An entrance at the western end leads into the second or inner enclosure.

Passing through the entrance mentioned above, one enters a long pillared *maṁṭapa* which is in three sections one section in the north and two in the south. The northern section contains three rows of seven pillars each with corresponding pilasters in the eastern and northern walls. There is an open *maṁṭapa* in the north-eastern corner and five niches in the northern wall, one of which contains an image of Sūrya. In the southern section, one part contains three rows of five pillars each and an image of Sūrya built into the back wall. The other part contains three rows of

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three pillars each. Abutting on this *maṇṭapa* is a *pradakṣiṇa* on three sides. There are sixteen pillars with corresponding pilasters in each wing of this *pradakṣiṇa*. The images of Vīrabhadra and Brahma and a Saptamātṛka slab are found in the southern wing. An image of Dēvī and two images of Kumāra are set up in the western wing and those of Mahiṣamardanī, Naṭarāja and Sūrya in the northern wing.

Inside the open court yard and near the *maṇṭapa* in the east are three small *maṇṭapas*. Beyond them are five shrines, three big and two small, the two in the south housing a linga and Gaṇapati, the two in the north housing Janārdana and Subrahmaṇya and the central shrine containing the linga of Rāmaliṅgēśvara or Kṣirarāmēśvara.

The *adhiṣṭāna* of the main shrine, now cemented all over contains *upāna*, *paṭṭa*, *tripaṭṭa*, moulding, *paṭṭa*, *gaḷa*, *paṭṭa*, *paṭṭa*, broad *paṭṭa* and *āliṅgapaṭṭikā*. Each of the walls above this *adhiṣṭāna* contain five pilasters on either side of the *dvāra*. These pilasters are crowned by simple bracket capitals. There is a row of geese above them and a moulded *kapōta* above it adorned with gables. On the top of the walls is to be seen the series–*kūṭa*, *pakjara*, *śālā*, *pakjara* and *kūṭa* adorned with *siṁhalalāṭa* gables. The *vimāna* is of the *tritala* type and contains a *Nāgara śikhara*.

The shrine to the north contains six pilasters on each wall and a *dvitala Nāgara vimāna*. One shrine to the south contains on each wall three pilasters, a *sālā-kōṣṭa* between four pilasters and three pilasters. It has a *tritala Nāgara vimāna*. Both the shrines seem to be later additions.

SCULPTURES AND ICONS

Āliṅganamūrti.—Seated with the left leg bent and resting on the seat and the right hanging, Śiva holds *paraśu* in the upper right hand, *mṛga* in the upper left, keeps the lower right in *abhaya* and passes the lower left round the back of Dēvī. He is adorned with *graivēyaka* and *yagñopavīta* Dēvī sits on the left leg of the god with her feet resting on the seat. She holds a mirror in her right hand and passes the left round the back of the god.

Ardhanārīmūrti.—Seated in *vīrāsana* this deity holds *paraśu* in the upper right hand and keeps the lower right in *abhaya*. The lower right holds an *utpala* and the lower left is kept in *varada*. There is a single breast on the left side.

Gajāhamūrti.—Standing in *dvibhaṅga* on the head of the elephant, with its legs protruding, and its skin spread behind like a *prabhā*, this god holds *damaru* in the upper right hand, *mṛga* in the upper lept and keeps the lower hands in *abhaya* and *varada*.

Brahma.—This deity with three heads holds *pāśa* in the upper right hand and *kamaṇḍalu* in the upper left. The lower right holds *kalaśa* and the lower left holds *daṇḍa*.

Vṛṣavāhanamūrti—Śiva and Pārvatī riding on the bull.

Naṭarāja—Śiva with four hands dancing in the *bhujaṅgatrāsa* pose on the *apasmārapuruṣa*.

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IX. THE BHĪMĒŚVARA TEMPLE, CHĒBRŌLU

There is a big mound at the eastern end of this prosperous village in the Bāpatla taluk of the Guntur district. At the northern end of the mound in a depression is a temple of Brahma, recently constructed by a local zamindar, named Rājā Vāsireḍḍi Venkatādri Nāyuḍu. Near it are two small shrines dedicated to Cōḍēśvara and Nāgēśvara. Numerous inscriptions found locally belong to a temple of Kumāra, now out of existence. This temple must have been situated on the eastern part of the mound. A little to the south of the Bhīmēśvara temple, is a big Nandi in a *maṁṭapa* and to its South-east, the shrine of Cennakēśava. There were two big icons, one of Śiva as Ālingaṅamūrti on the steps of the Bhīmēśvara temple and the other of Bhairava near the Cōḍēśvara temple. There were, till recently, two verticals of a Buddhist stūpa railing and a slab containing the *Pūrṇaghaṭa* near the *dhvajastaṁbha* of the Bhīmēśvara temple. The area round this mound is of considerable antiquity. Sātavāhana coins belonging to Gautamīputra Sātakarṇi and Yajña Śrī, coloured pottery and terracottas of the Sātavāhana period have been found in it. This village was once known as Tāmrapurī and may be identical with the *Tāmbrāpasthāna* mentioned in a Pallava copper plate grant.

INSCRIPTIONS

There are eighteen inscriptions in the temples of Chēbrōlu and they supply interesting information about the temples. The earliest of them, dated S. 928 (1006 A.D.), states that a Bayalanaṁbi burnt the forts of Dannāḍa and Enumaṅdala, stopped at Cēṁbrolu on his way and made gifts to its god, Kumārasvāmi (*S.I.I.* VI 102). Another, dated is S. 998 (1076 A.D.), in the 7th year of Viṣṇuvardhana, records the gift of lamps by Velnāṭi Goṅkaya, the supreme commander of all forces, to gods Mūlasthānamahādēva and Kumārasvāmin, to whom he also gave an *uramālā*. This record mentions the *sthānapati*, the 300 *ayyalu* and 300 *sānulu* of the temples (*Ibid* 109). A record of S. 1037 (1115 A D.) registers a gift made by Gaṅdamāṁba, wife of the Velnāḍu king, Cōḍa (*Ibid* 108). A certain Sūrana of the viśvakarmakula took the town of Bezwāḍa and made gifts in S. 1040 (118 A.D.) to this temple of Kumāra (*Ibid* 117). He was a subordinate of the koṇḍapaḍamaṭi king, Maṇḍa. A record of S. 1067 (1145 A.D.) records gift of a lamp by Bhīmarāja of the Koṇḍapaḍamaṭi family (*Ibid* 103). Several records mention the 300 *sthānapatis*, 300 *sānulu* and 300 *ayyamulu* (*Ibid* 101, 116, 110). One inscription states that the Kākatīya king, Gaṇapatidēva, came to Chēbrōlu while returning from his conquest of the southern region and in S. 1135 (1213 A.D.) gifted the village to Jāyasēnāpati, the commander of his elephant forces. This Jāya got all the temples repaired and white washed. Gold *kalaśas* were placed on them. He covered the image of Kumārasvāmin with gold and gifted *utsava* idols to him and his two consorts. He also built an enclosure and the *śanivāramaṁṭapa* and gōpura of three stories and another *maṁṭapa* in which Kumārasvāmin would rest after the hunting festival and the makarasaṅkrānti festival. This *maṁṭapa* was decorated with paintings showing the battles between the gods and demons. He reinstalled the lingas of Mūlasthānēśvara and Kāḍuveṭṭīśvara, formerly destroyed by robbers. He raised a wall with towers round Chēbrōlu or Tāmranagarī and made gifts to gods Cōḍabhīmēśvara,

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Vāsudēva, Anantajina and Paṇḍēśvara. This record also enumerates numerous servants of the Kumārasvāmi temple like priests, astrologer, doctor, chamberlain, accountant, 300 dancing women, musicians, decorator, garland-maker, carpenter, blacksmith, masons, washermen and torch-bearers (*Ep. Ind.* V, pp. 142-152). Another inscription records the reinstallation of the image of kumāra in S. 1475 (1553 A.D.) by Dēvabhaktuni Kondana (*S.I.I* VI. 105). Yet another refers to the gift of taxes like *Pannasa*, *Siddāyamu*, *Muddhera* and *Pasiṇḍi* (*Ibid* 144).

ARCHITECTURE

The Bhīmēśvara temple is of great importance for the study of the architecture of the post-Sātavāhana period. It possesses many remarkable and unique features. Like the well known Eastern Cāḷukyan temples of Drākshārāma, Chāḷukya-Bhīmavaram and Amarāvati, it is a two storied temple and is also dedicated to Śiva. The entrance to the ground floor is open and the base of the tall linga can be seen as at Drākshārāma. But at Amarāvati and Chēbrōlu the ground floor is closed. At Chēbrōlu the linga of Bhīmēśvara is on the first floor on a well carved vēdī.

The Bhīmēśvara temple is situated in a compound with a gate. It faces the east. The front part consists of a flight of steps with an open broad pail on either side. Beyond these is a projection with the main entrance in the centre and the wall on either side in two sections, each containing a narrow projection between two pilasters, recess and a wide projection between two pilasters, all on an *adhiṣṭāna* with vertical hands at intervals joining various component parts. There is a curved moulding or *kapōta* above this projection. Beyond this projection is the temple proper.

The *adhiṣṭāna* of the ground floor is buried in the ground and cannot be seen. The two side walls of the projection described above and the four walls below the *garbhagṛha*, *antarāḷa* and *mukhamaṇṭapa* above, are raised above this *adhiṣṭāna*. The north wall of the projection contains a *śālākōṣṭa* between two pilasters on each side surmounted by a wide *kapōta* or cornice with a row of circles at the end and a *simhalalāṭa* gable in the centre. The doorway of the *kōṣṭa* is closed, and has carved jambs and a lintel containing the figure of Gajalaksmi. The narrow part of the east wall of the ground floor, to the north of the projection described above, contains in order, a *kōṣṭa* with a *makaratōrana* above and an empty *kōṣṭa* between two pilasters. Above these pilasters are plain bracket capitals and above them is a row of rafter ends. The north wall is decorated with five pilasters with five empty *kōṣṭas* between them, a *kōṣṭa* surmounted by *makaratōraṇa* between four pilasters, two on each side and four pilasters with four empty plain *kōṣṭas* between them The *kōṣṭa* with *makaratōrana* is surmounted by a *kapōta* adorned with a big *simhalalāṭa* gable. The pilasters have simple bracket capitals and a row of rafter ends above them. The back or west wall contains, in order, five pilasters with four empty *kōṣṭas* between them, a *kōṣṭa* between two pilasters on either side with a *makaratōraṇa* above and four pilasters with four empty *kōṣṭas* between them. There is a wide *kapōta* above the *kōṣṭa* having *makaratōraṇa* above it. The south wall contains in order, four pilasters with three empty *kōṣṭas* between them, a *kōṣṭa* between two pilasters on either side with a *tōraṇa* above surmounted by a *kapōta* adorned with a big *simhalalāṭa* gable, and five pilasters

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with three empty *kōṣṭas* between them. The southern part of the eastern wall and the south wall of the front projetion are similar to their corresponding parts on the north.

The outerside of the walls of the first floor is also decorated. The north wall of the front projection contains two pilasters in the centre above the *śālā-kōṣṭa* below and two more pilasters on each side. Part of the east wall, which is at right angles to the above, contains in order, five pilasters, an opening with one pilaster at each extremity and two short pillars in the centre and four pilasters. Above the opening is a wide *kapōta* adorned with a plain *nāsikā* or gable in the centre. The west wall contains in order four pilasters, an opening as in the north wall surmounted by a *kapōta* decorated with a *siṁhalalāṭa* gable and four pilasters. The south wall is similar and the southern part of the east wall and the southern wall of the front projection correspond to the parts in the north.

The *Vimāna*, which seems to have been reconstructed, contains a *hāra* or row of *kūṭa*, *pañjara*, *gaḷa*, *pañjara* and *kūṭa* over tall pilasters. Above this *hāra* is a row of geese. Above are two steps, the upper one containing Nandis in the four corners with a seated figure of Śiva in between against the *gaḷa*. The *śikhara* is *vṛtta* or circle and adorned with *siṁhalalāṭas* on the four sides. Above the *śikhara* are three concentric lotuses and in their centre is the *kalaśa*. This is an *Ēkatala vimāna* of the *Vēsara* Order.

The interior of the temple consists of the *garbhagṛha*, a *pradakṣiṇa* surrounding it on three sides, the *mukhamaṅṭapa* and a narrow projection before the *mukhamaṅṭapa*.

The *Garbhagṛha* contains a finely carved black granite *Vēdī* with a polished black granite linga in its centre containing on its face the well known Chalukyan symbol, . It has four doorways in the cardinal directions corresponding to the four openings in the back wall of the *Pradakṣiṇa*. The eastern doorway has jambs containing the figures of leaning *dvārapālakas*. Above them is a women leaning in a graceful pose. The outer edge of the verticals contains five figures of men and women in dance poses. The lintel bears the figure of Gajalakṣmī. The underside of the cross beam contains the *Bhūtamālā*. The doorway is surmounted by a wide *kapōta* adorned with four *siṁhalalāṭa* gables and lotus scroll in the corners. The *prastara* or entablature above the *kapōta* is adorned with a row of rafter ends. The southern doorway has at the base leaning *dvārapālakas* holding *triśūla* and *nāga* in the upper hands and keeping one lower hand in *abhaya* and the other at *kaṭi* resting on *gadā*. Above these *dvārapālakas* is a square with *pūrṇaghaṭa* inside it with lotus creeper emanating from it to the sides. The other two doorways are in darkness because the openings opposite them in the wall of the *pradakṣiṇa* are closed. In the north-eastern corner is a small compartment containing the image of Dēvī. This deity holds *Bāṇa* in the upper right hand, *Dhanus* in the upper left, lotus in the lower right and keeps the lower left hanging, holding a small sack. There is a short *vimāna* above this shrine.

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The *pradakṣiṇa* wall has on each of the three sides four pilasters, an opening between two short pillars and three pilasters.

The *Mukhamaṇṭapa* has four pillars, two on either side of the entrance of the *Garbhagṛha* and four corresponding pillars in a row at the eastern end. Between these two rows of pillars are four central pillars with a black granite Nandi in the centre.

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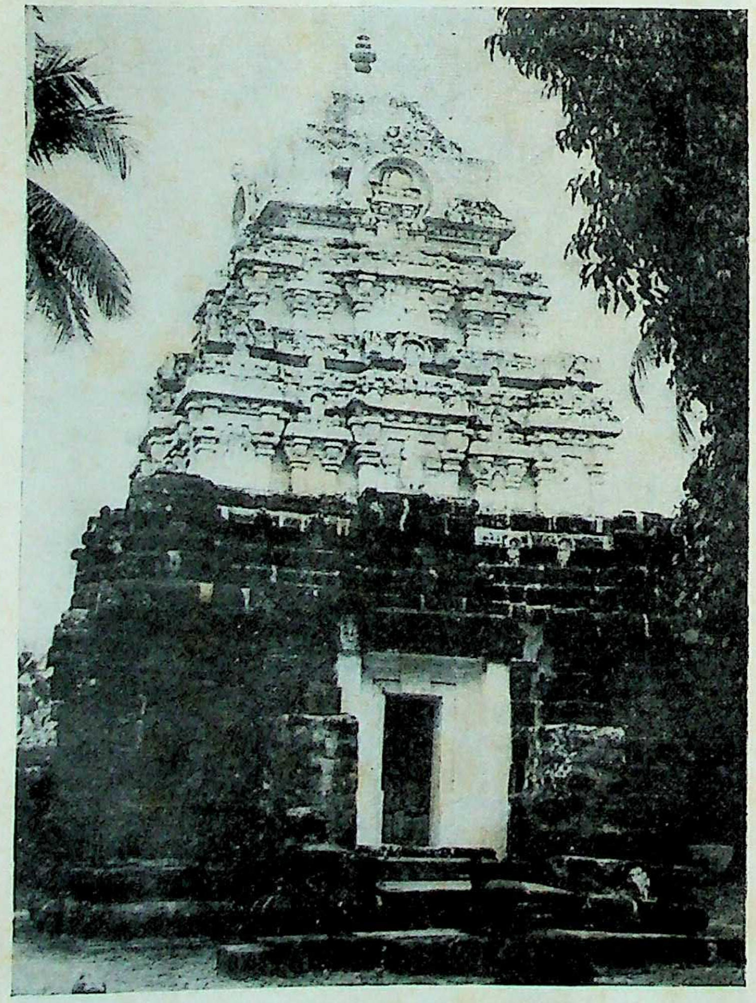
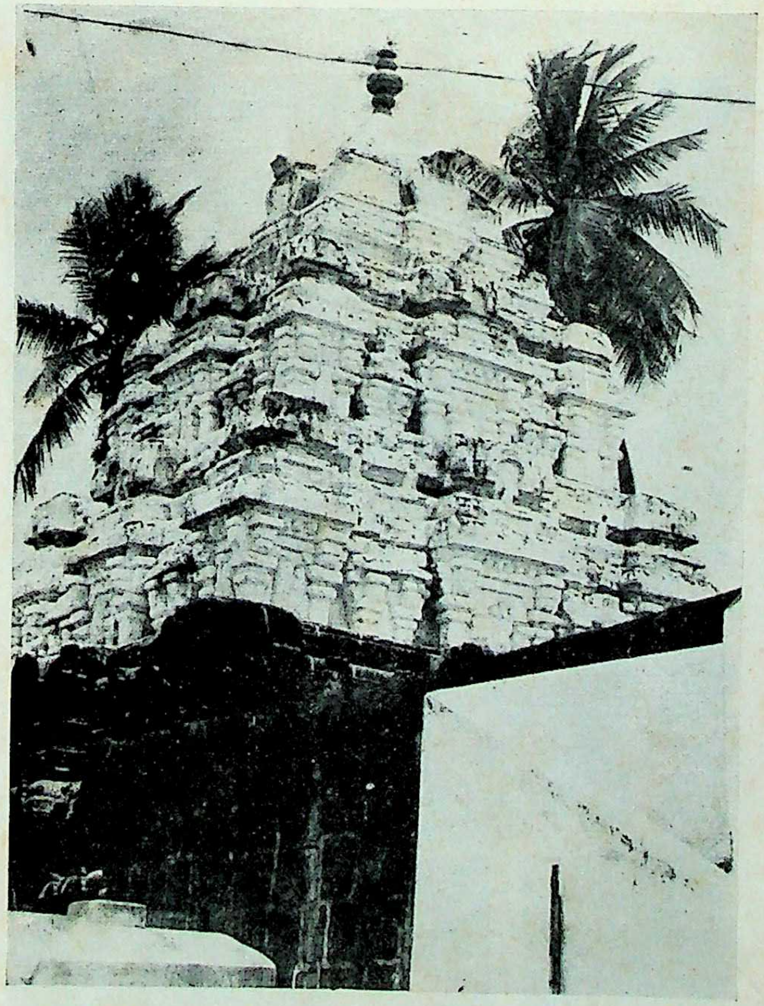


1. Candraśēkhara Temple - Bikkavōlu



2. Gōlingēśvara Temple - Bikkavōlu

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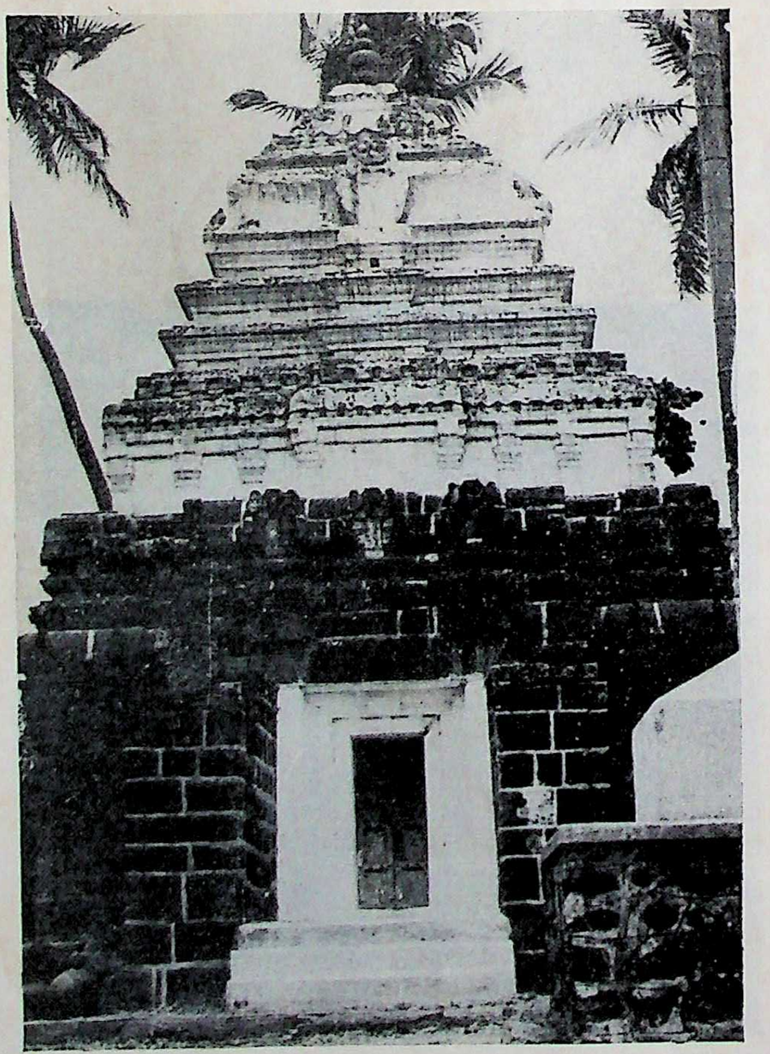
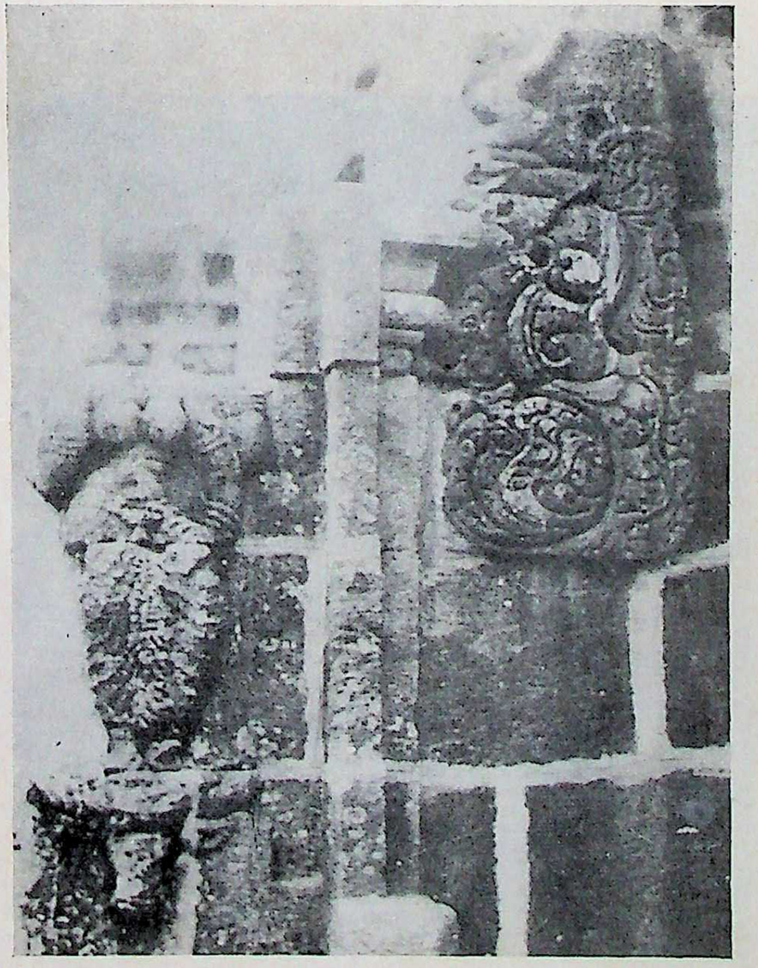


3. Rājarājēśvara Temple – Bikkavōlu



4. Wall Projection - Candraśēkhara Temple - Bikkavōlu

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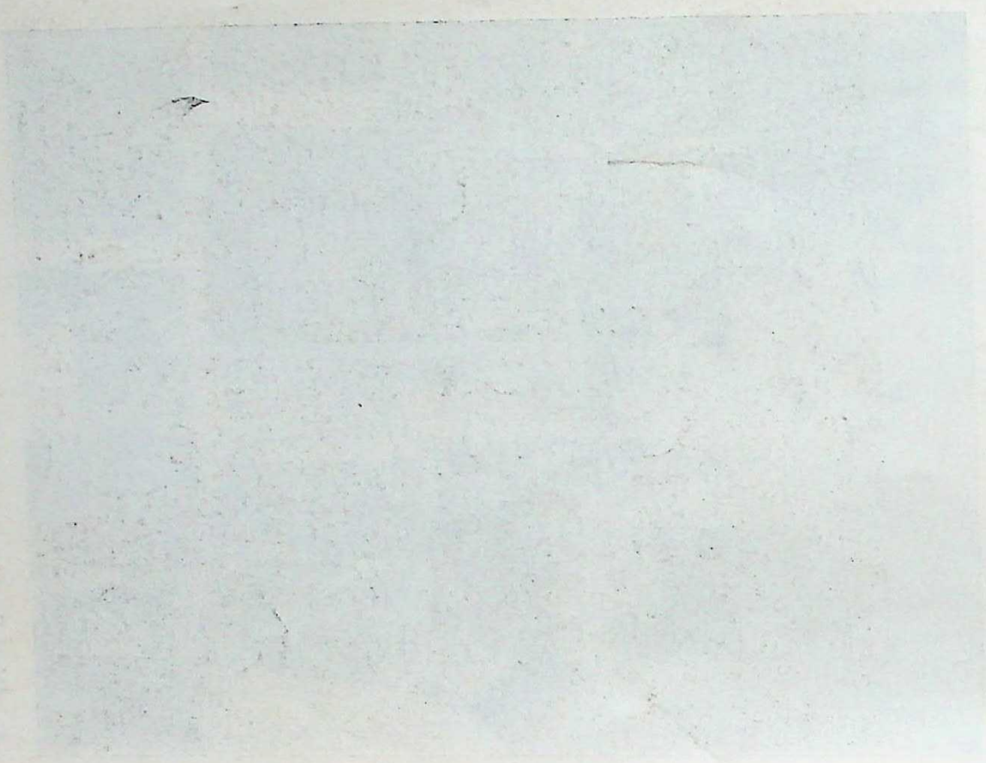

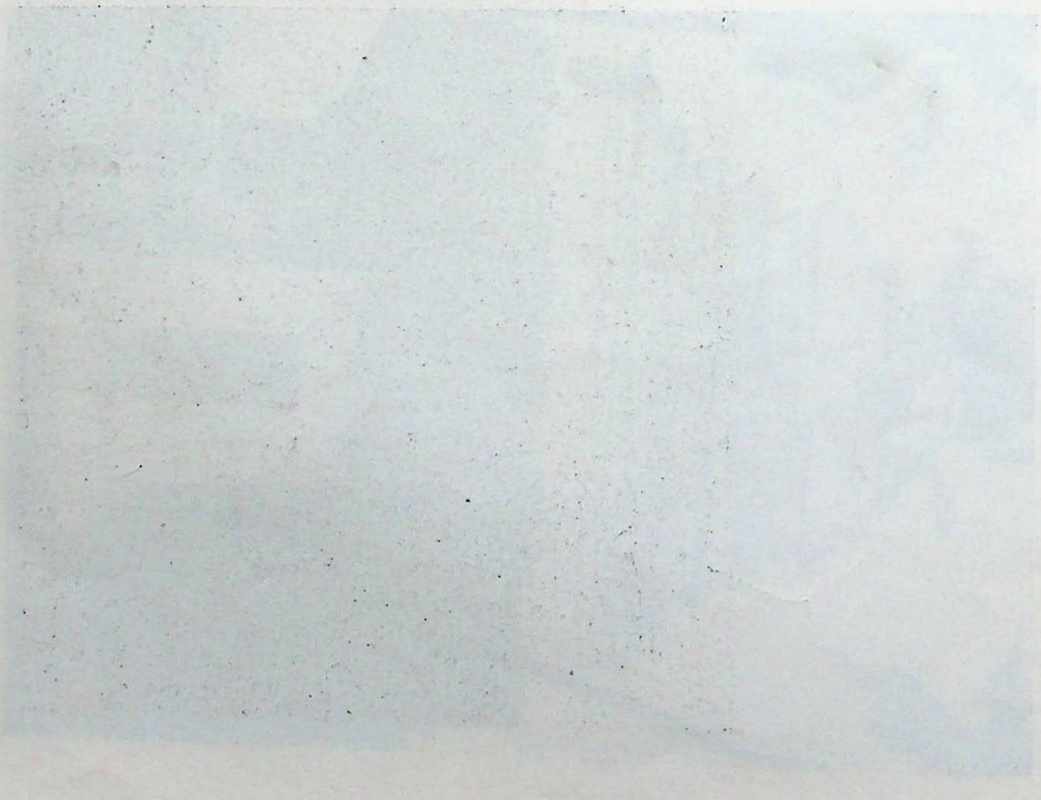

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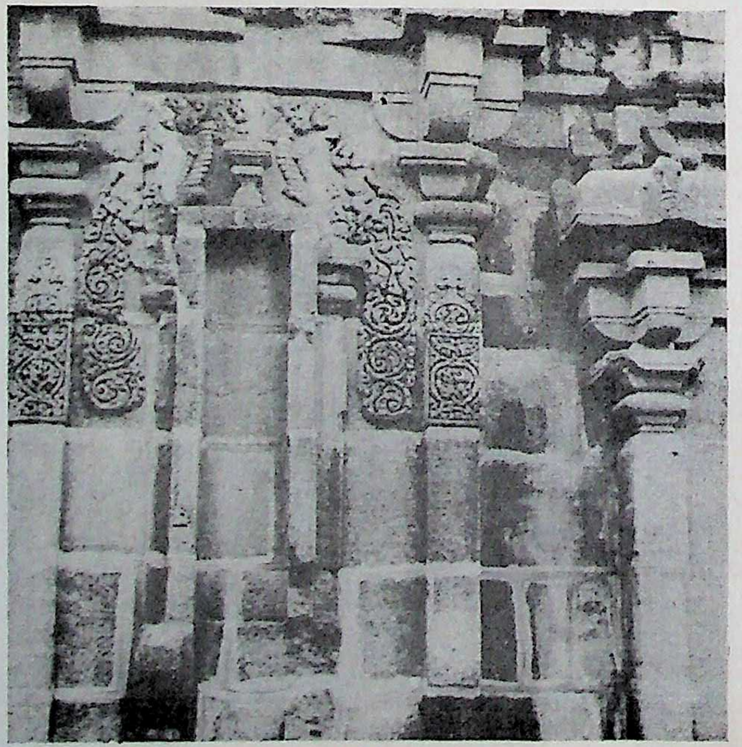
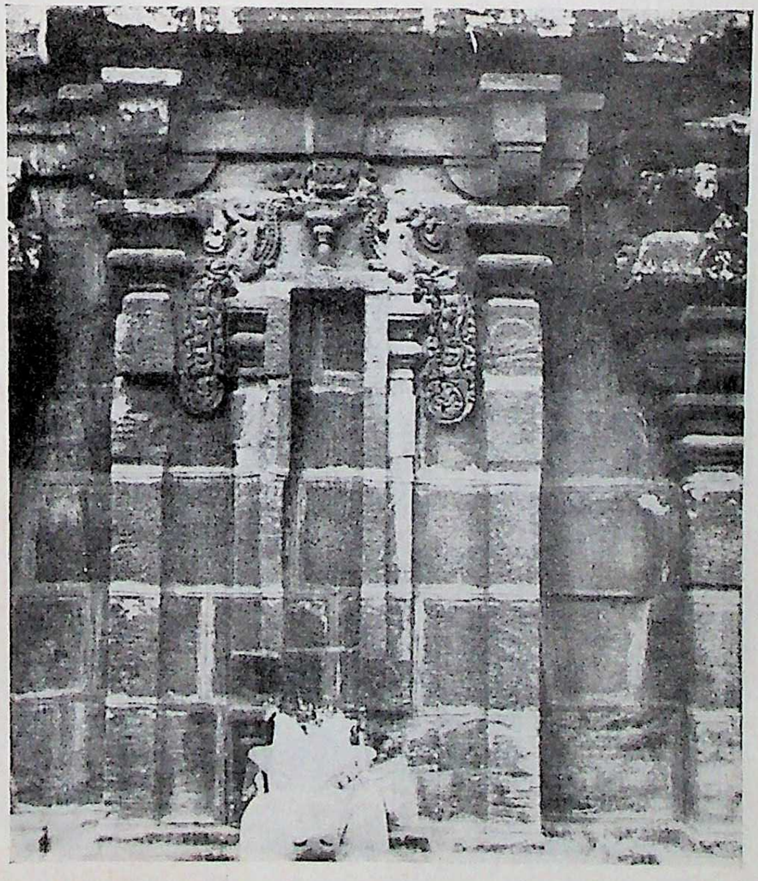


5. Back Wall - Candraśēkhara Temple - Bikkavōlu



6. Left Wall - Candraśēkhara Temple - Bikkavōlu

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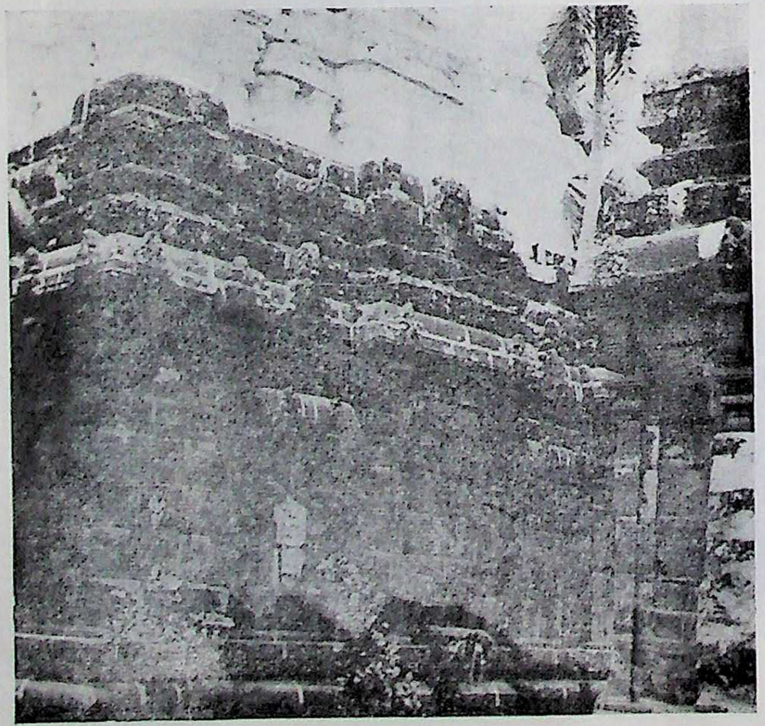
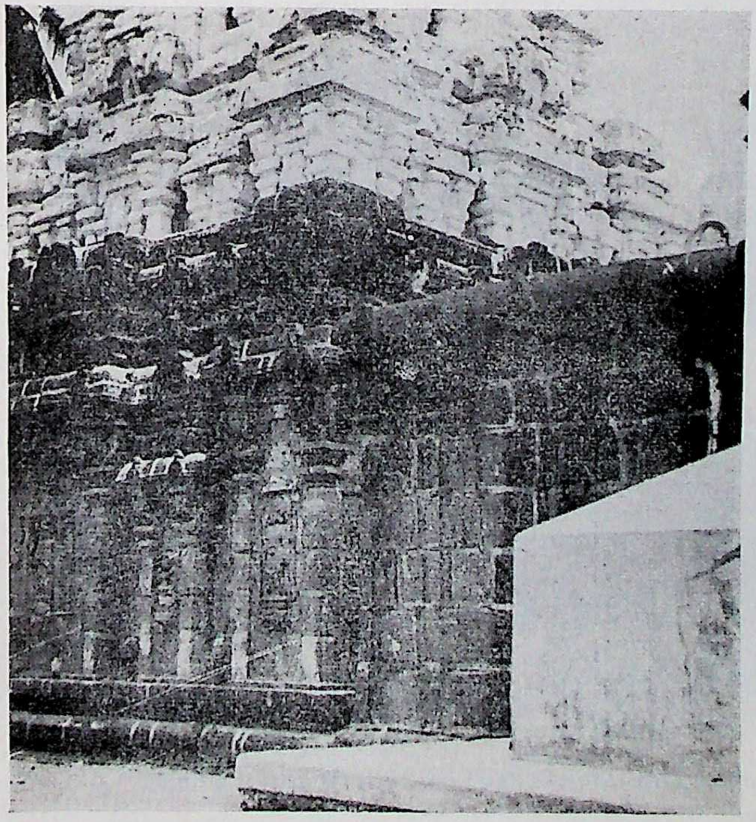


7. Left Wall - Gōlingēśvara Temple - Bikkavōlu



8. Right Wall - Gōlingēśvara Temple - Bikkavōlu

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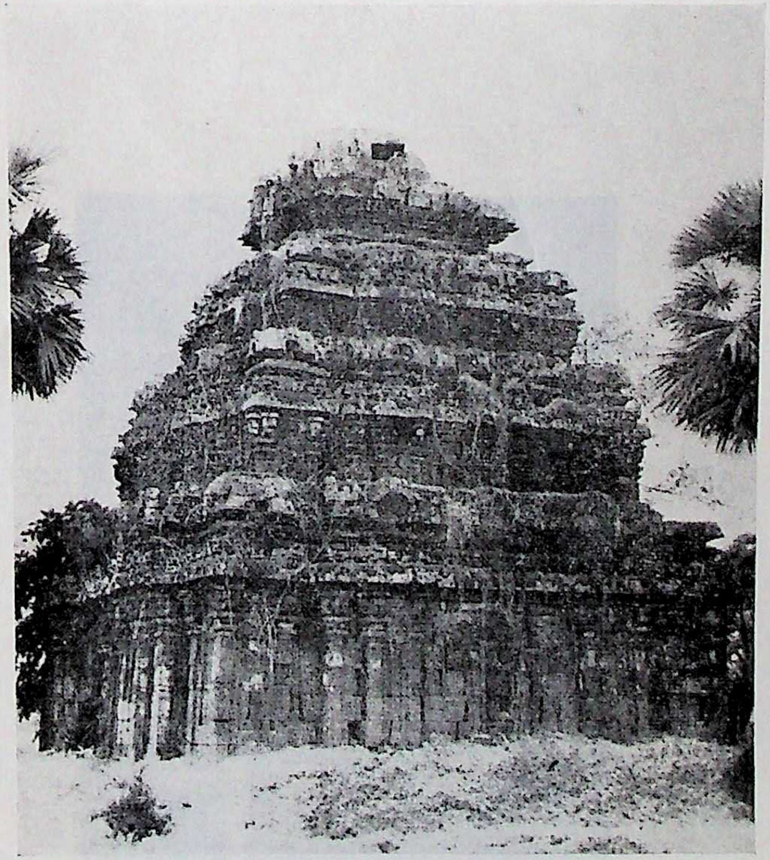
9. Temple on the Vulapalli Road - Bikkavōlu



10. Temple to the West of the High School - Bikkavōlu

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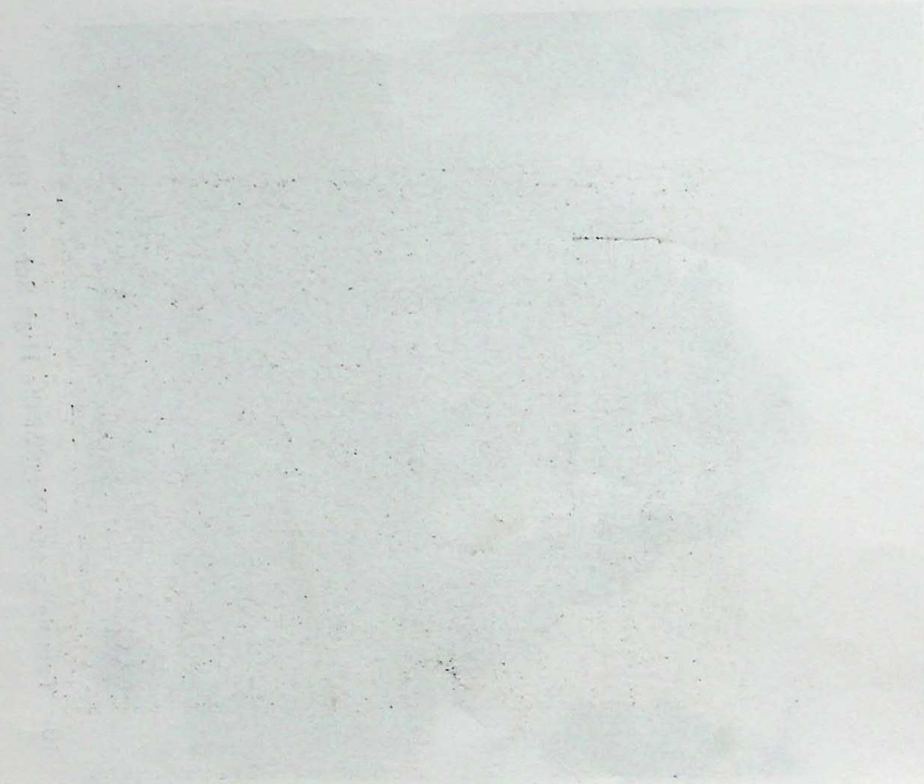

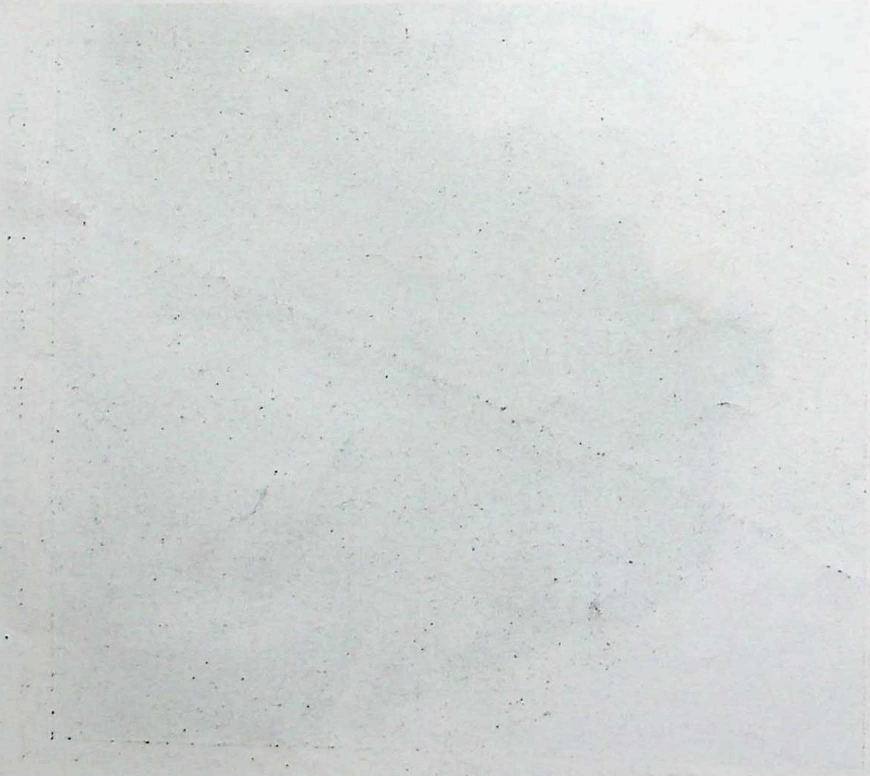

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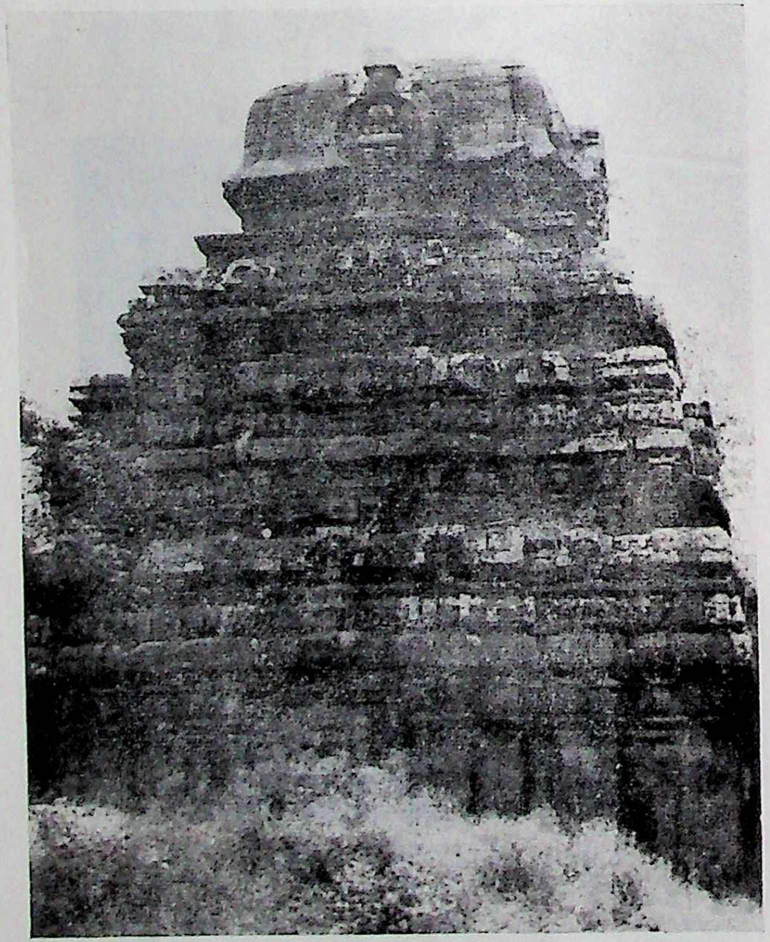
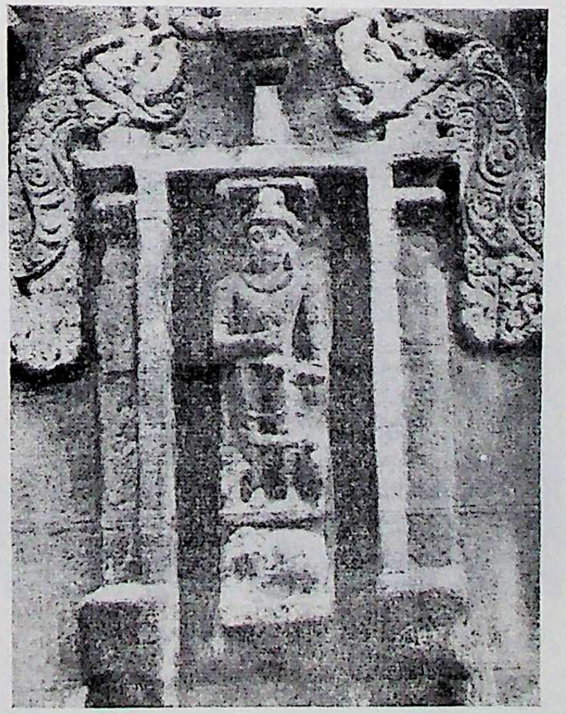


11. Temple to the West of the High School - Bikkavōlu



12. Indra - Bikkavōlu

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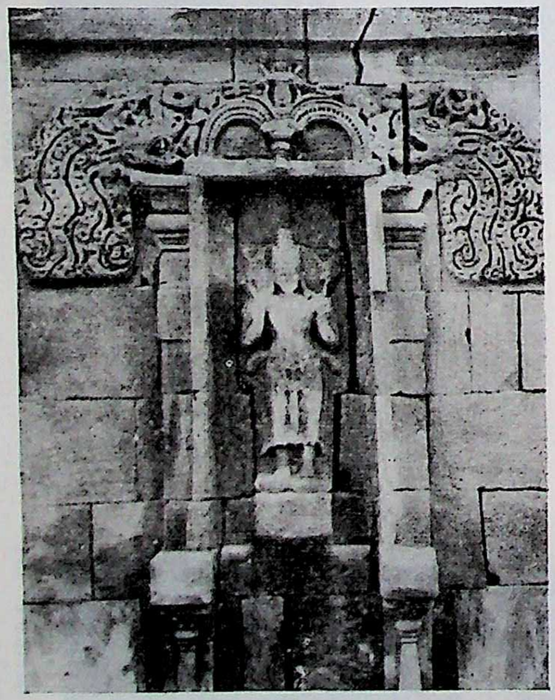
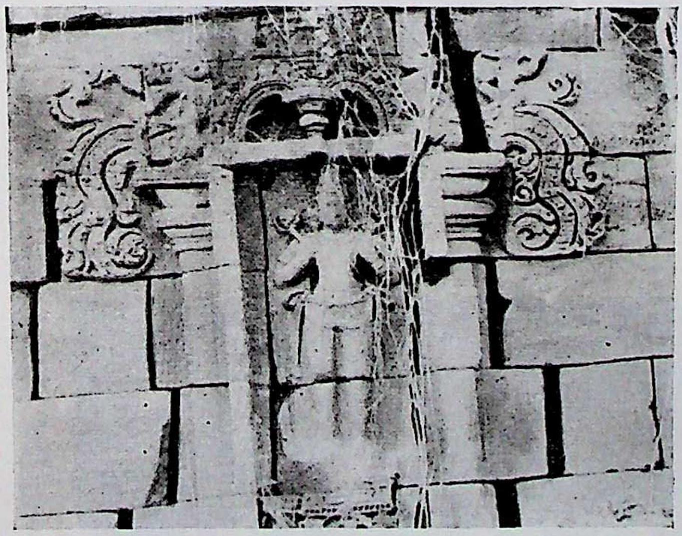


13. Sūrya - Bikkavōlu



14. Sūrya - Bikkavōlu

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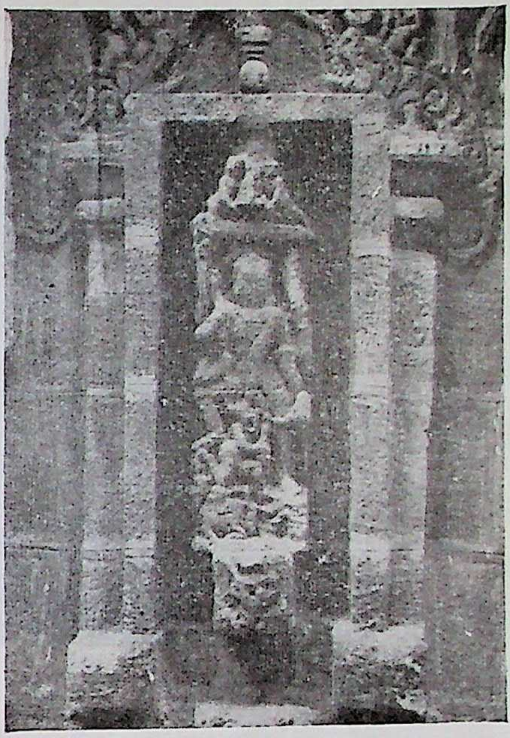
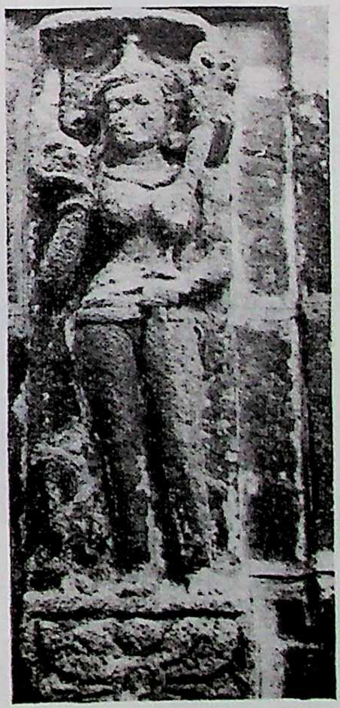
15. Viṣṇu - Bikkavōlu



16. Bikkavōlu - Mahiṣamardani

17. Sūrya - Bikkavōlu



18. Female Deity - Bikkavōlu

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19. Viṣṇu - Bikkavōlu

20. Kaumārī - Bikkavōlu

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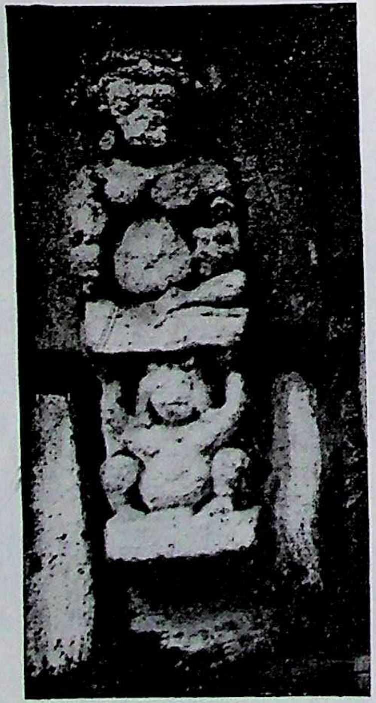
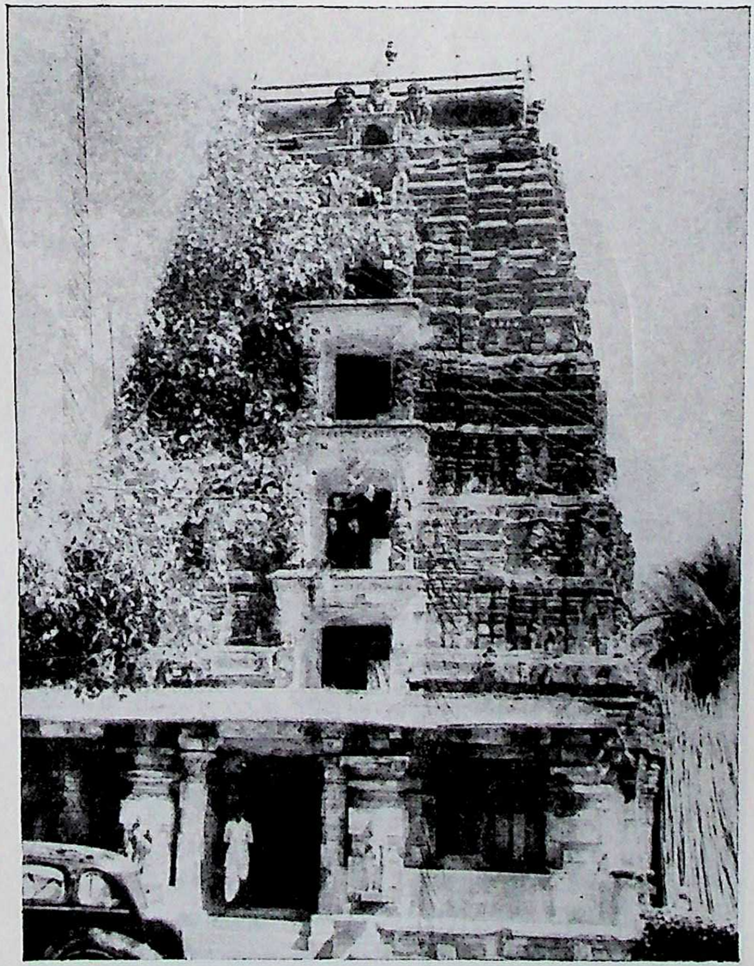


21. Bovine Deity - Bikkavōlu



22. West Gōpuram - Bhīmēśvara Temple - Drākshārāma

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23. North Gōpura - Bhimēśvara Temple - Drākshārāma

24. South Gōpura - Bhimēśvara Temple - Drākshārāma

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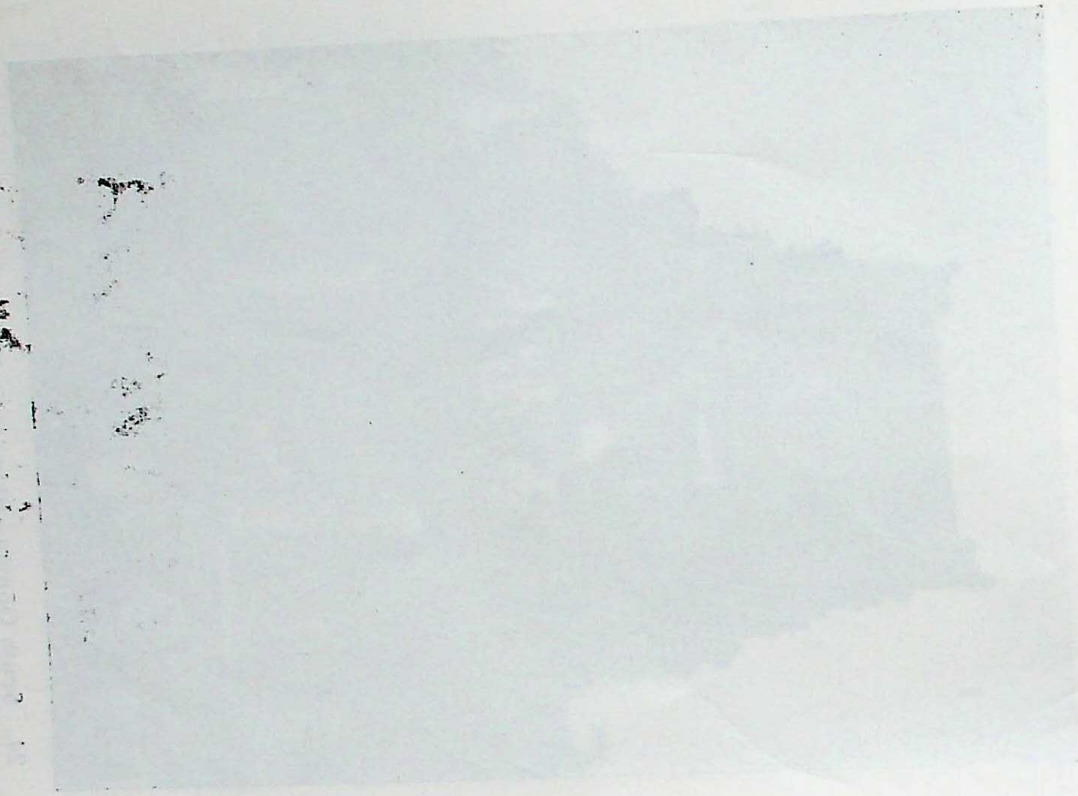

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25. Maṇṭapa in the North - east Corner of outer enclosure - Bhīmēśvara Temple, Drākshārāma

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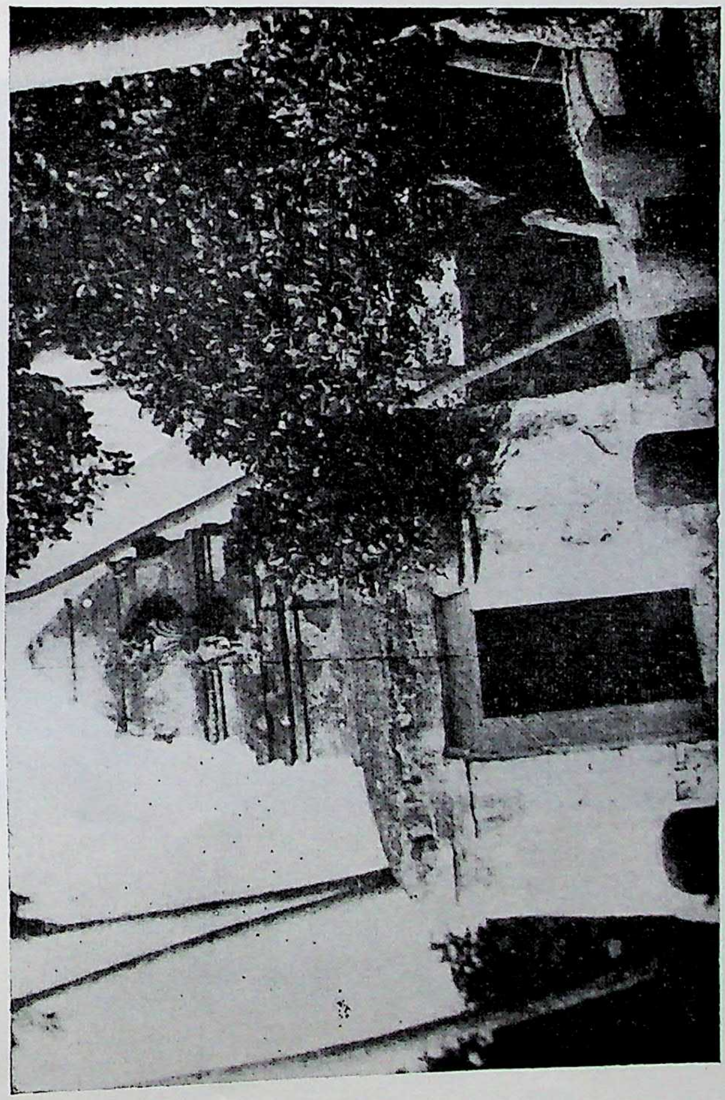

26. Kālabhairava Shrine - Bhimēśvara Temple, Drākshārāma

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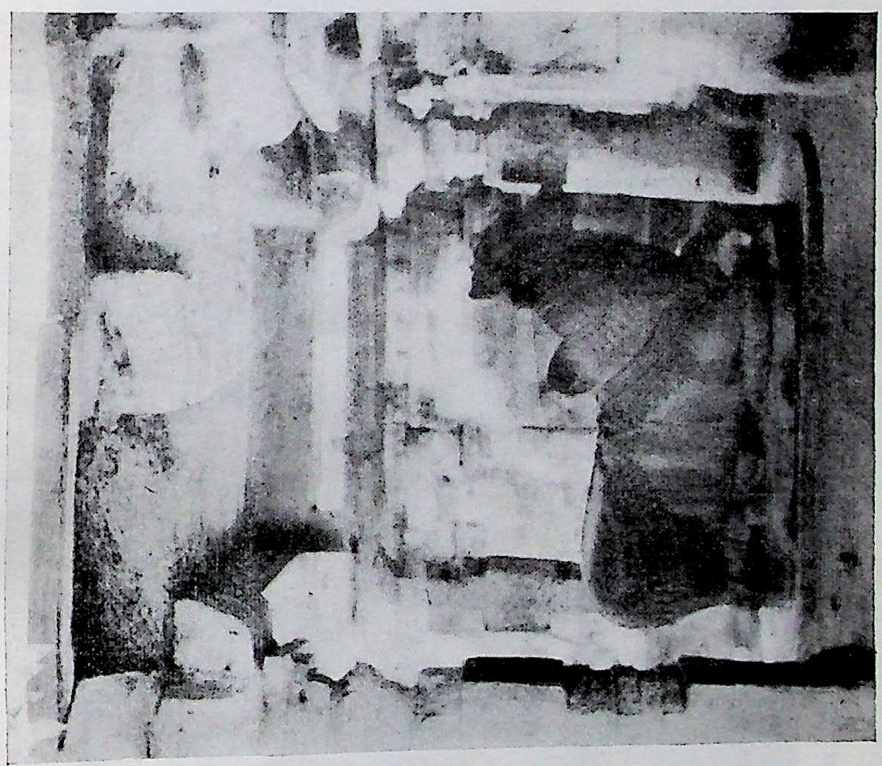

27. Nandi Maṇṭapa - Bhimēśvara Temple, Drākshārāma

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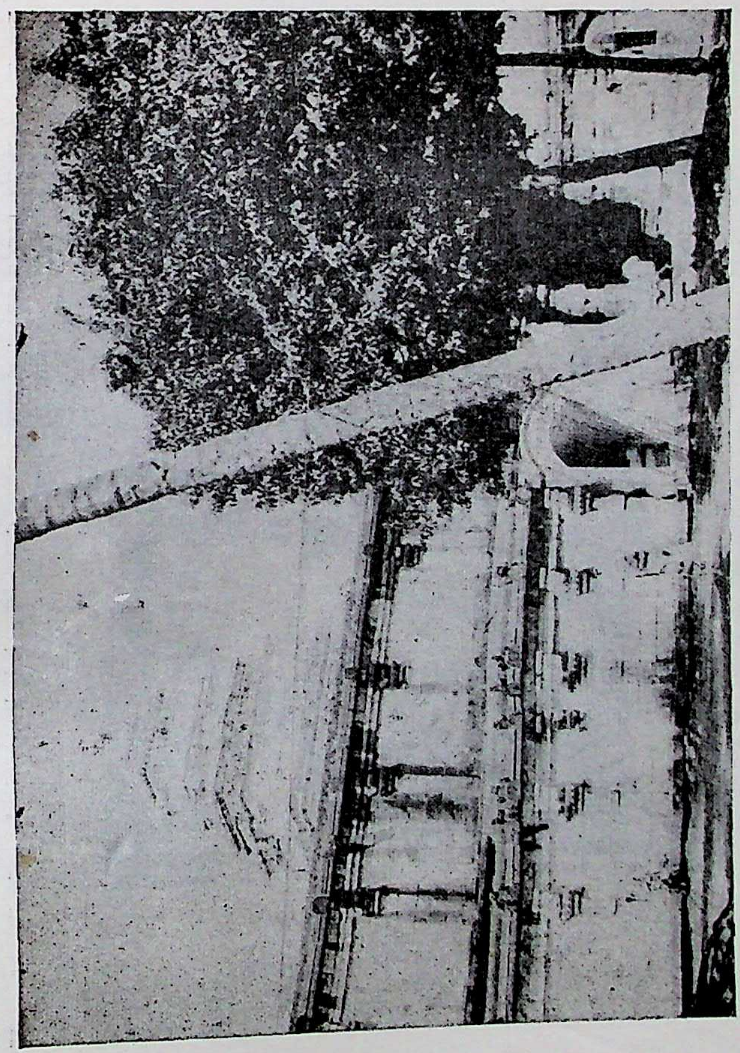

28. Southern entrance to inner enclosure - Bhimēśvara Temple - Drākshārāma

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29. Miniature Shrine - Bhīmēśvara Temple - Drākshārāma

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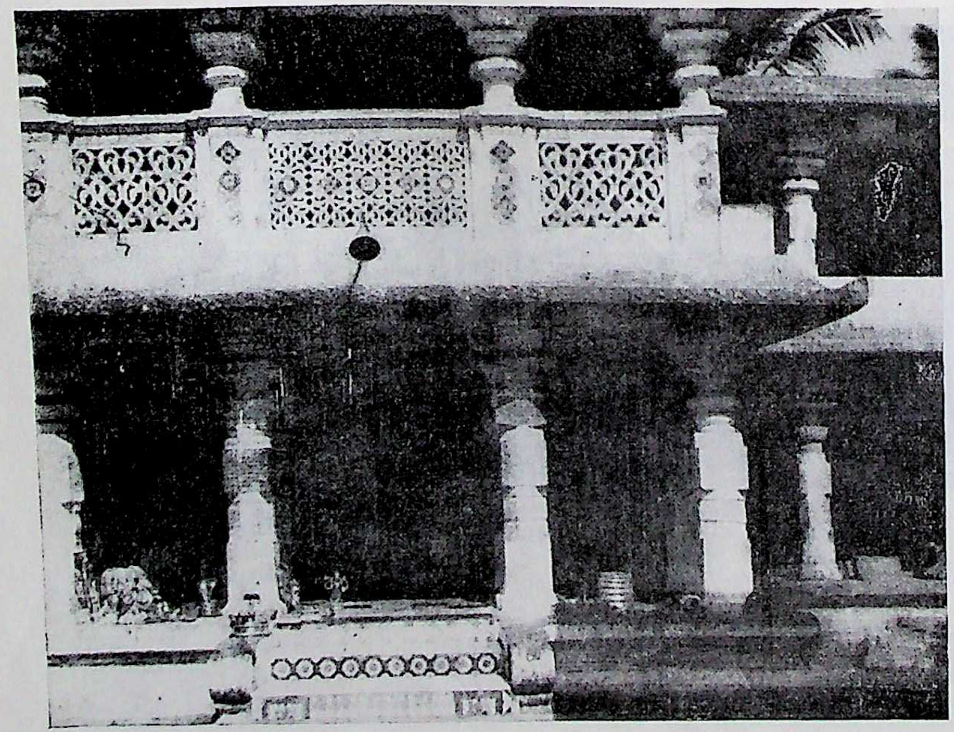

30. Māṇikyāmba Shrine - Bhīmēśvara Temple, Drākshārāma

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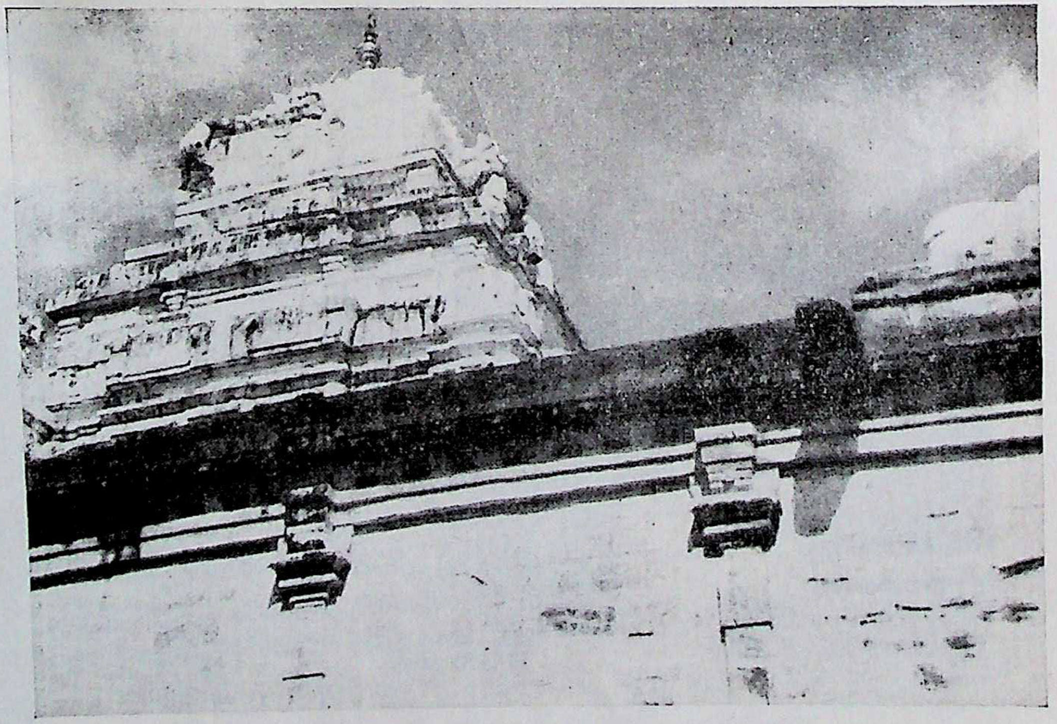

31. Vimāna - Bhīmēśvara Temple - Drākshārāma

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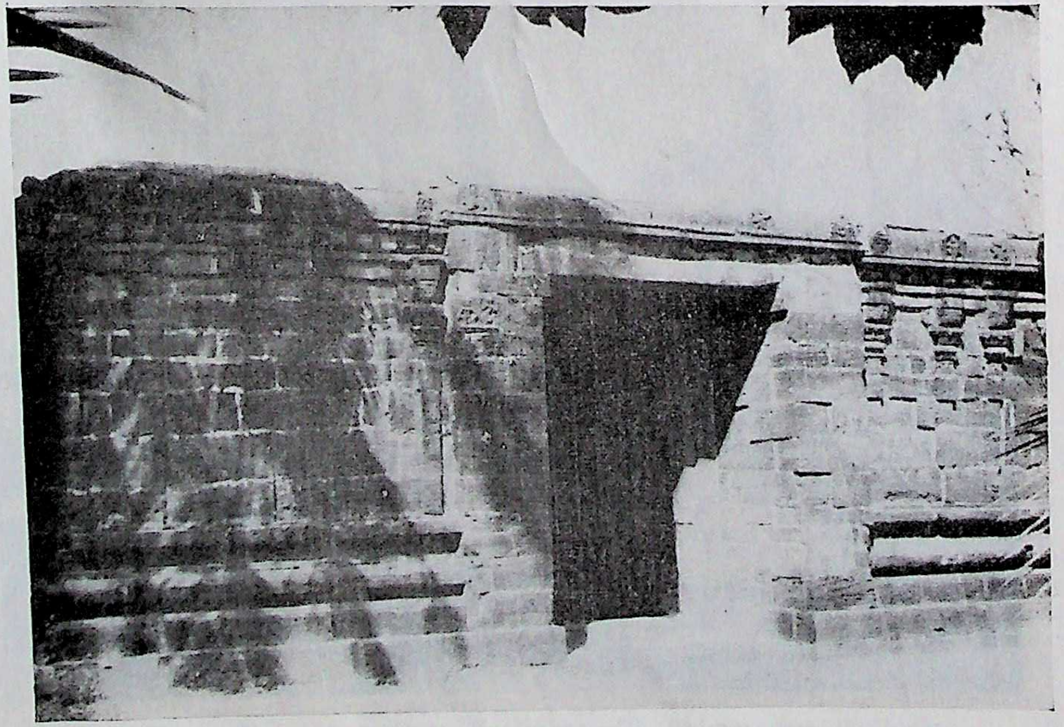

32. Northern Entrance to Outer Enclosure - Ch. Bhimavaram, E. G. Dt.

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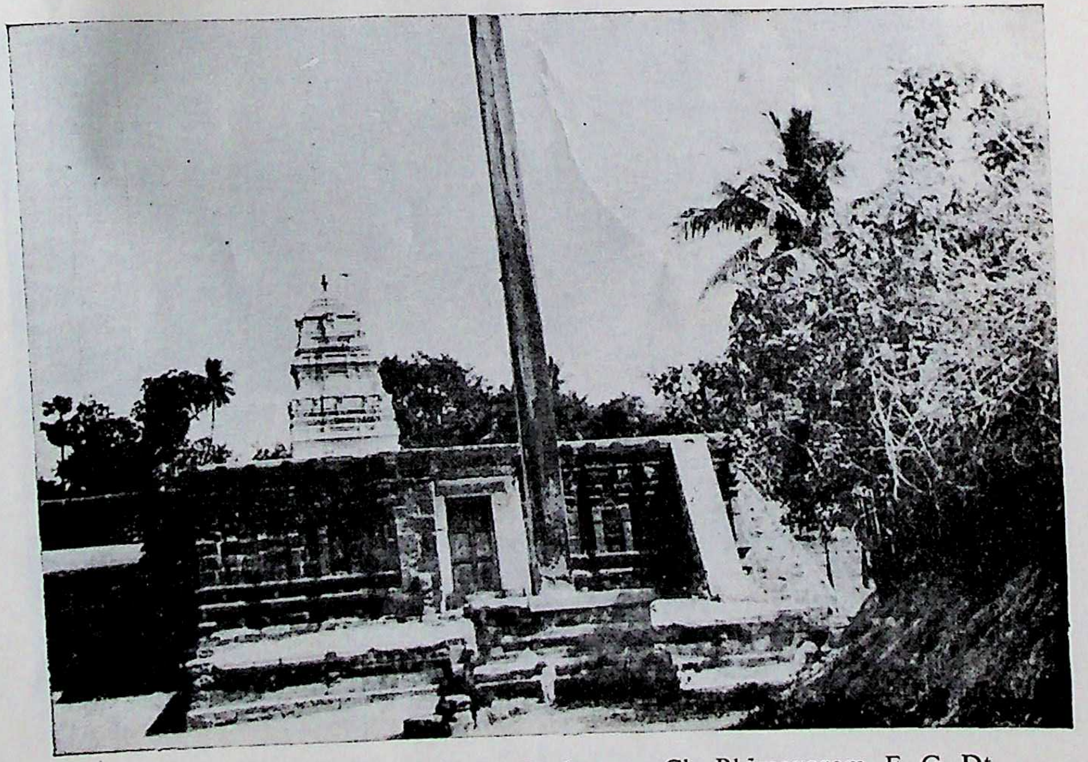

33. Western Entrance to Outer Enclosure—Ch. Bhīmavaram, E. G. Dt.

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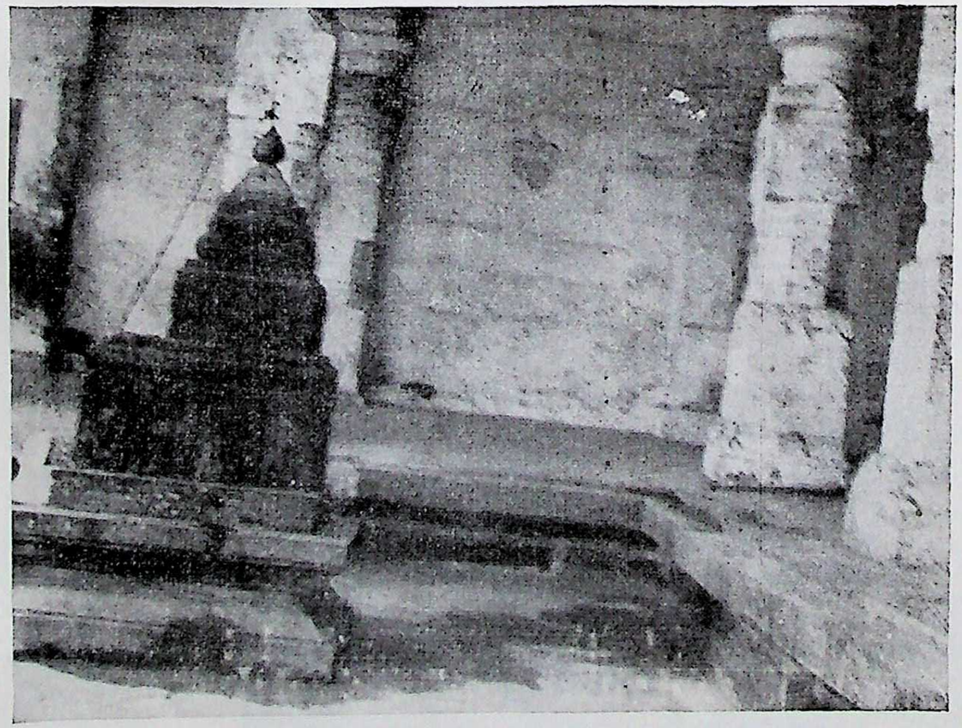

34. Miniature Temple - Ch. Bhīmēśvaram, E. G. Dt.

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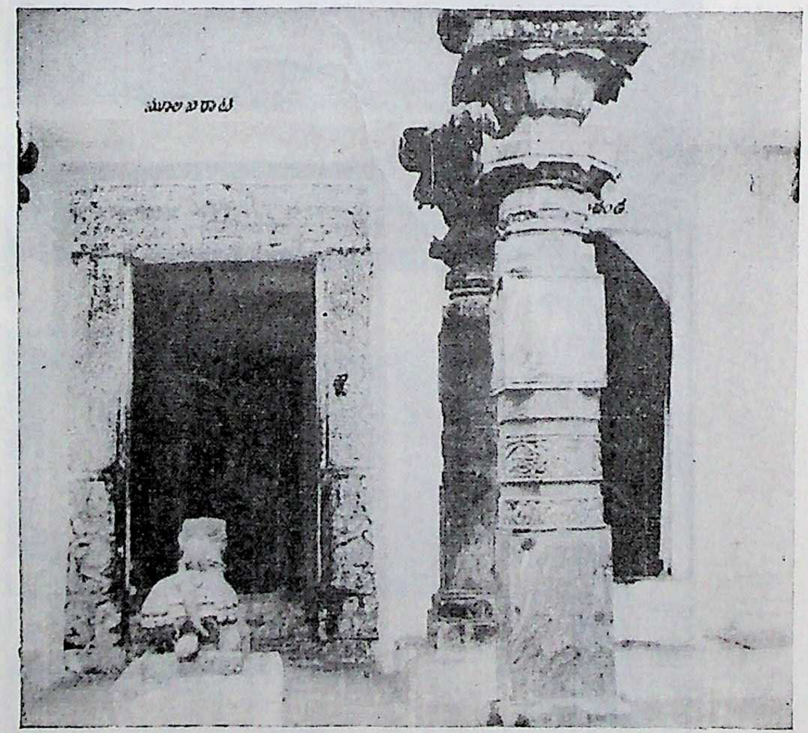

35. Nandi Maṇṭapa - Ch Bhimavaram, E. G. Dt.

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36. Entrance to Groundfloor—Ch. Bhīmēśvara Temple—
Ch. Bhīmavaram, E. G. Dt.

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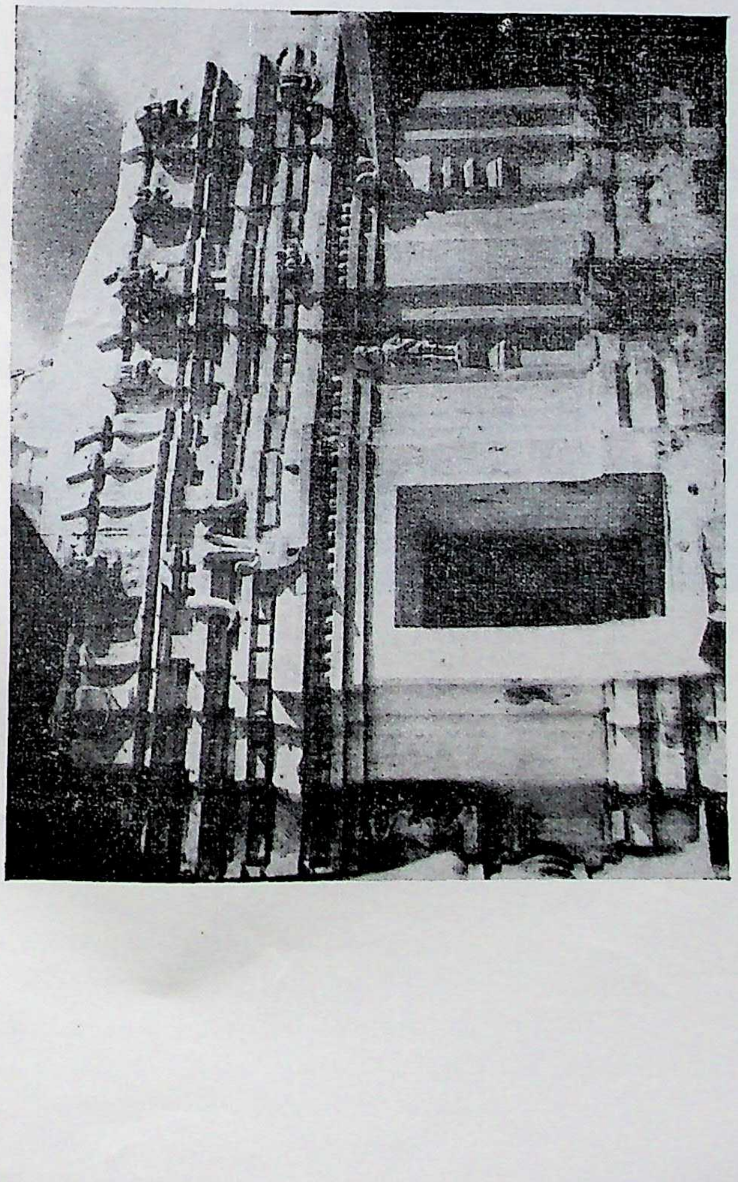

38. South Wall - Sōmēśvara Temple - Sōmārāma

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39. East & North Wall – Sōmēśvara Temple - Sōmārāma

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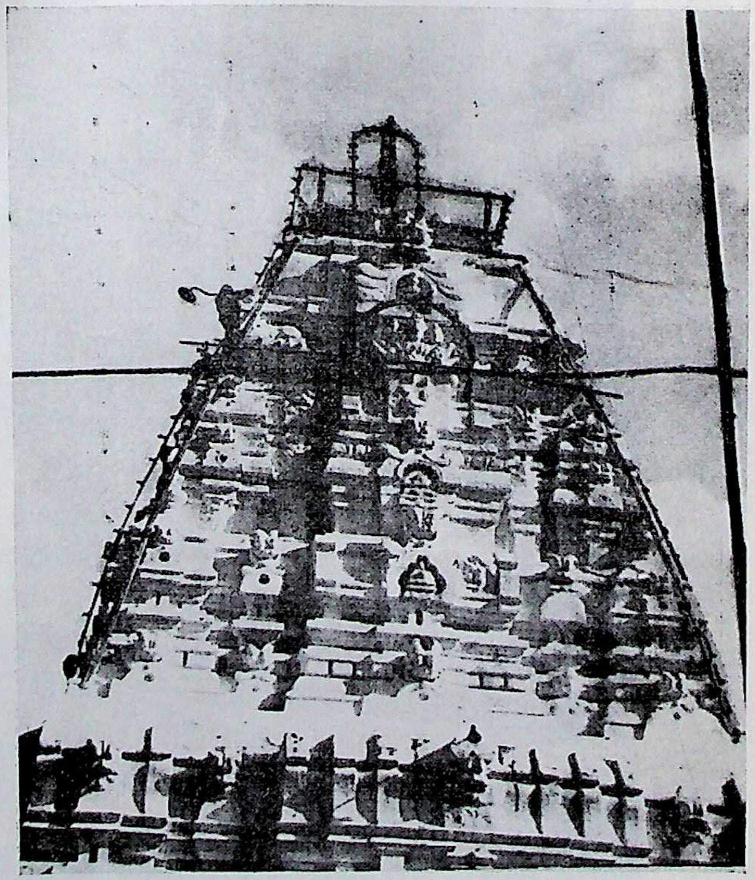

40. Vimāna - Sōmēśwara Temple - Sōmārāma, Bhīmavaram, W. G. Dt.

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41. Vimāna – Rāmalingēśwara Temple - Pālakol

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42. **Pillar with Sculpture - Pālakollu**

43. Amarēśvara Temple - Amarāvati - South Gōpura

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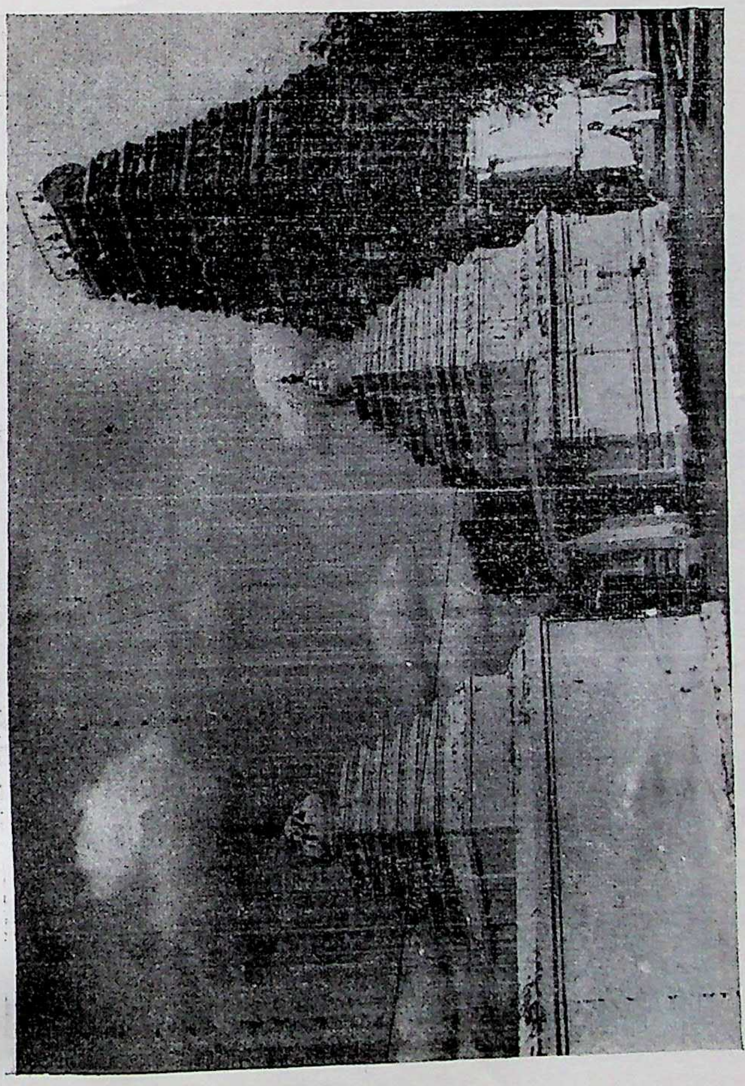

44. Outer Enclosure - Amarāvati

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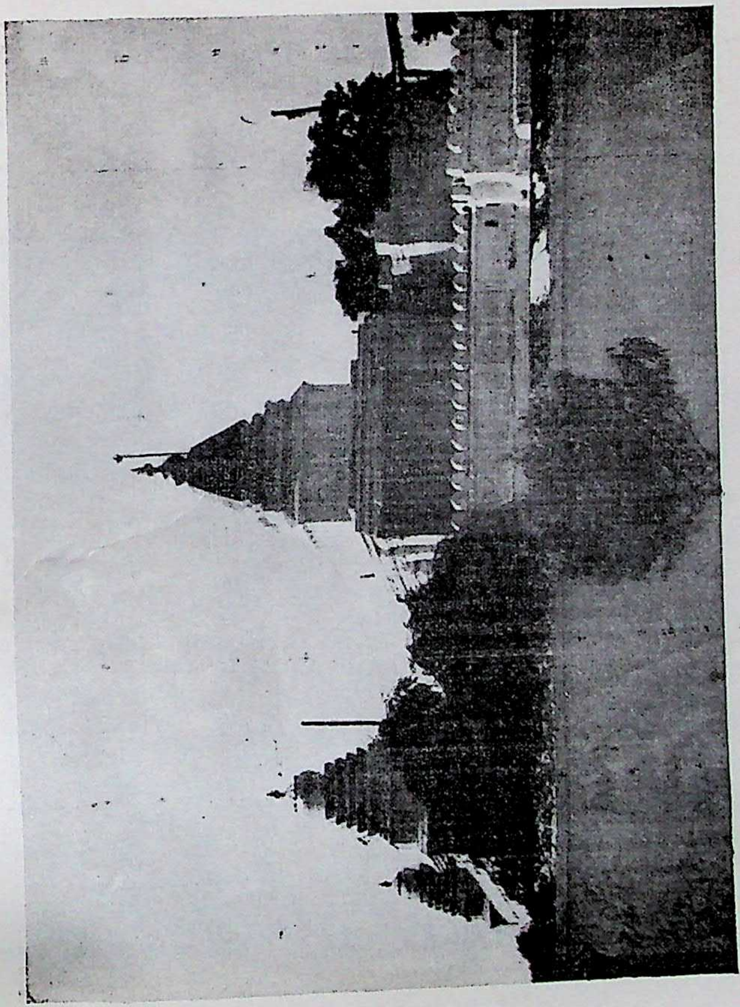

45. Amareśvara Temple—Amarāvati—Inner Enclosure

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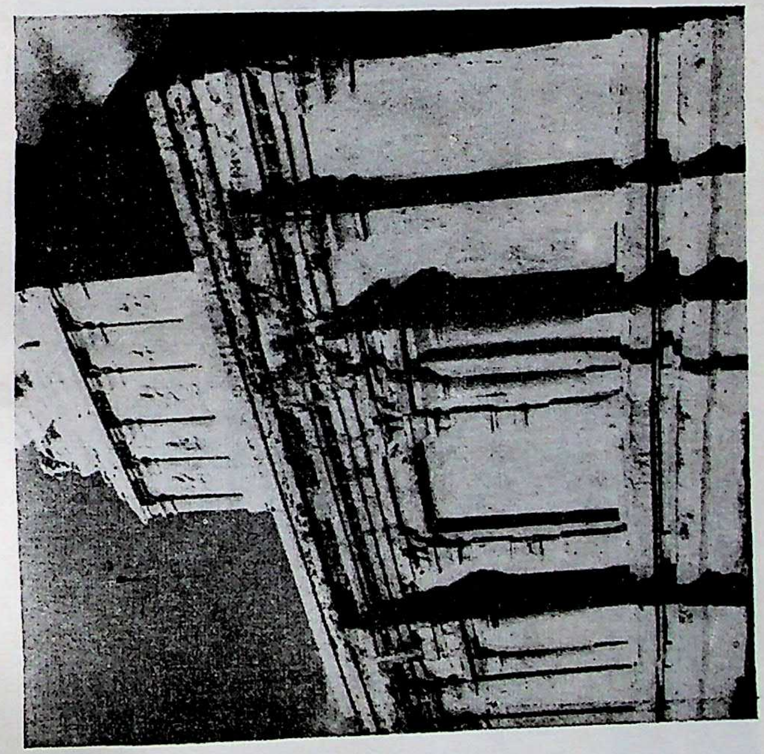

46, Walls of the Temple - Amaravāṭi

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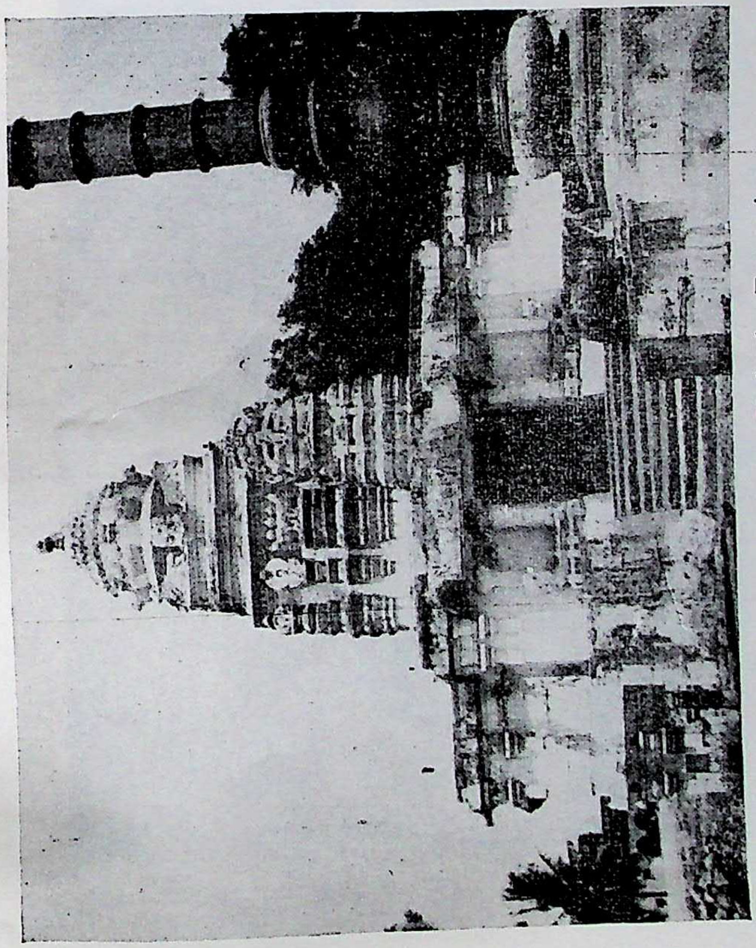

47. Bhimēśvara Temple - Chēbrōlu - Front view

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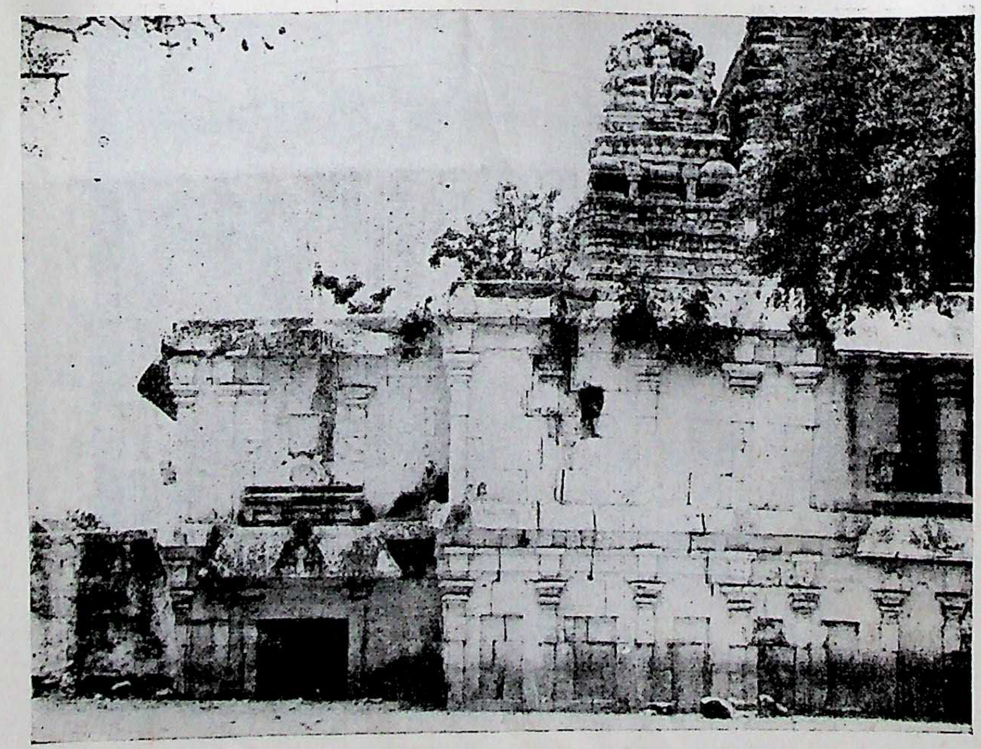

48. Bhīmēśvara Temple - Chēbrōlu - North Side view

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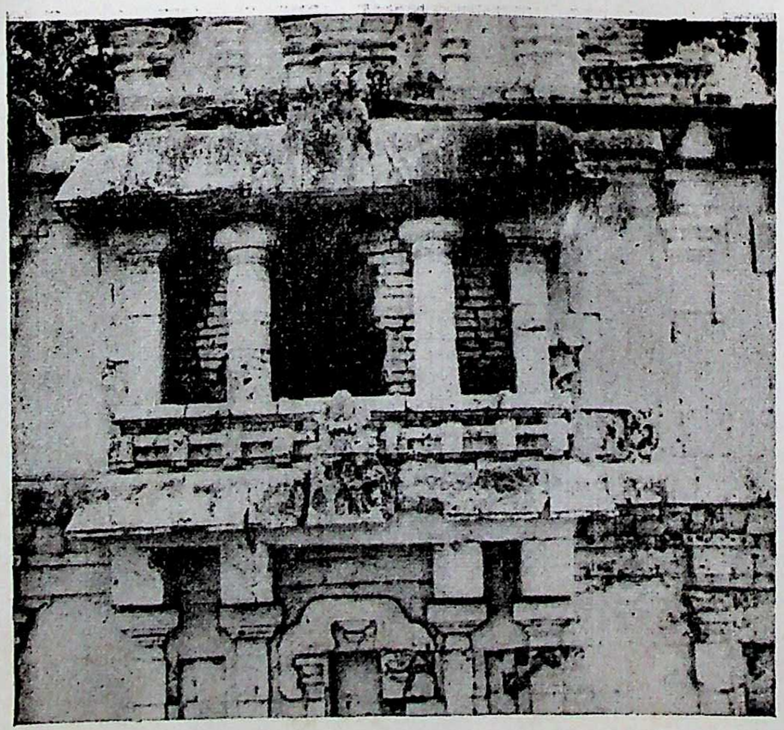

49. Bhīmēśvara Temple - Chēbrōlu–Central Part of North Wall

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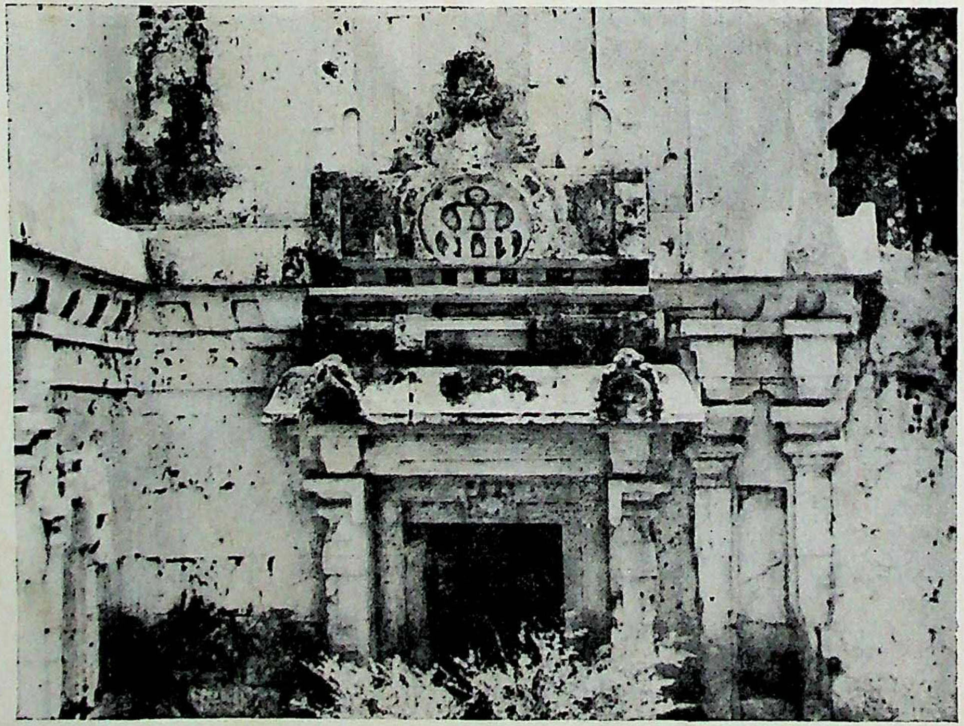
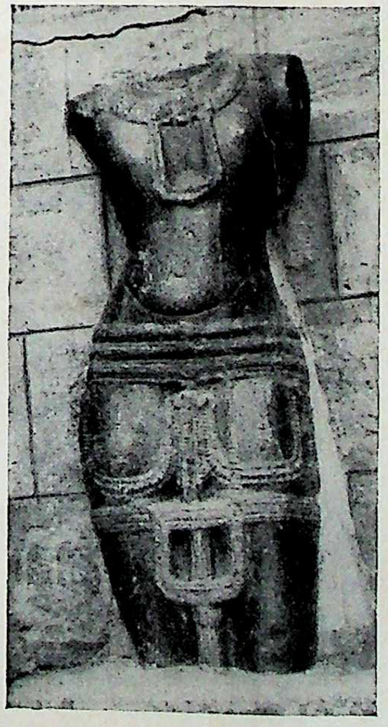


50. Bhīmēśvara Temple - Chēbrōlu - Projection of South Wall



51. Kumāra - Chēbrōlu

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